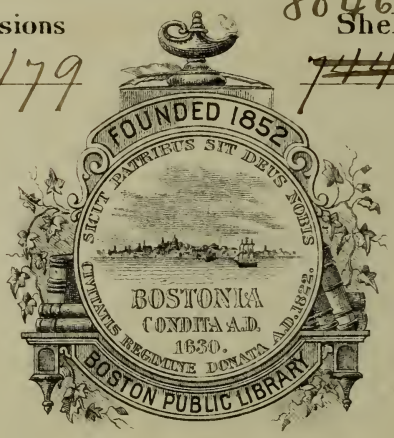
Accessions 315.179 Shelf No. 8046.170 ~~7442.25~~



Received Aug. 2, 1882.

SACRED MUSICK,

SELECTED FOR THE USE OF

The First Church

IN

BOSTON.

8046.170

WITH

RUDIMENTS OF MUSICK

PREFIXED.

BOSTON :

PRINTED BY JOSEPH T. BUCKINGHAM,
WINTER-STREET.

1815.

B.M.
315.179
Aug. 2, 1882

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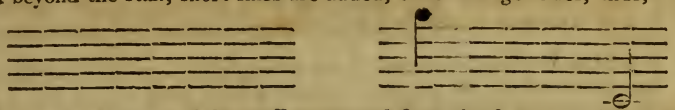
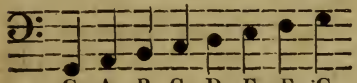
RUDIMENTS OF MUSICK.

MUSICK is written on five lines, drawn over each other, and in the intermediate spaces, which together are called a Staff. If the notes ascend or descend beyond the staff, short lines are added, called Ledger-lines, thus,

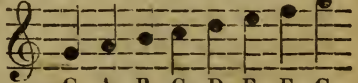


The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is governed by certain characters called Clefs. The first, called the F Clef, placed on the fourth line, which is therefore called F, is used for the Base only. The second is the G Clef, placed on the second line and that line is called G. This clef properly belongs to the Treble part, or the principal air of the piece. The third, which is called the C Clef, is generally placed on the third line, and that line is called C. This clef is chiefly used for the Alto (or Contra Tenor.) The clef determines the situations of the other letters on the staff; thus;

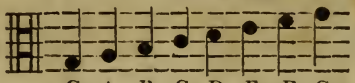
F CLEF....BASE.



G CLEF....TREBLE & TENOR.



C CLEF....COUNTER.



There are but seven original sounds or tones, (every eighth being the same in nature as the first,) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

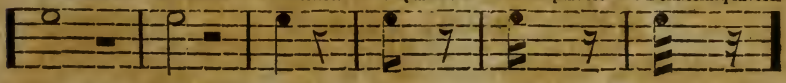
In singing, to the notes are applied the syllables, Mi, Faw, Sol, Law, in the following order, viz. Above the Mi are Faw, Sol, Law, Faw, Sol, Law; and below the Mi are Law, Sol, Faw, Law, Sol, Faw; after which the Mi returns, either ascending or descending.

When there are neither flats nor sharps placed at the beginning of a tune, the Mi is on B.

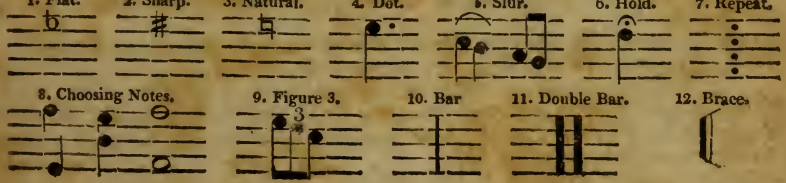
If B be flat, Mi is on E.
If B and E be flat, Mi is on A.
If B, E, and A be flat, Mi is on D.
If B, E, A, and D be flat, Mi is on G.

If F be sharp, Mi is on F.
If F and C be sharp, Mi is on C.
If F, C, and G be sharp, Mi is on G.
If F, C, G, and D be sharp, Mi is on D.

The notes are six in number, viz. the Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver; to each of these notes belongs a Rest, or note of silence of the same name and duration. The forms and proportions are as follows:



Other musical characters are the following:



1. A Flat at the beginning of a tune, governs the mi; and set before a note, sinks its sound a semitone.

2. A Sharp at the beginning of a tune governs the mi; and set before a note raises its sound a semitone.

3. The Natural counteracts a flat or sharp, restoring the note before which it is set, to its original sound.

4. A Dot after a note adds to it one half of its original length.

5. A Slur is a curve drawn over or under those notes which are to be sung to one syllable.

6. A Hold shows that the sound of the note may be continued indefinitely.

7. The Repeat shows what part of a tune is to be sung twice, and is placed at the beginning and end of a strain to be repeated.

8. Choosing or double notes give the performer liberty to sing which he pleases, and both may be sung at the same time.

9 The figure 3, over or under three notes, directs that they may be performed in the time of two of the same kind.

10. The Bar divides a tune into equal parts, according to its measure note.

11. The Double Bar, or one thick Bar, is used to distinguish the end of a strain, and to divide the lines of poetry.

12. The Brace connects those parts of a tune which move together.

The Appogiatura, or small notes, Shake, &c. are left to the explanation of teachers.

OF TIME.

THERE are three kinds of time, viz. Common, Triple, and Compound.

Common time has four marks or modes, and is measured by even numbers, as, 2, 4, 8, &c. The three first modes have a semibreve, or its equivalent, in a bar; and the fourth mode has but half that quantity. They are all accented on the first and third parts of the bar.

First. Second. Third. Fourth.

The first mode has four beats in a bar, two down and two up, and is performed in four seconds.

The second mode is beat as the first, but performed one fourth faster.

The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster.

Triple time has three marks or modes, viz.

First. Second. Third.

The first mode has three minims in a bar, each minim sounded in a second of time, and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second mode has three crotchets in a bar, the time measured as in the first mode, but performed one fourth faster.

The third mode has three quavers in a bar, the time measured as in the preceding modes, but performed one fourth faster than the second mode.

Compound time has two marks or modes, viz.

First. Second.

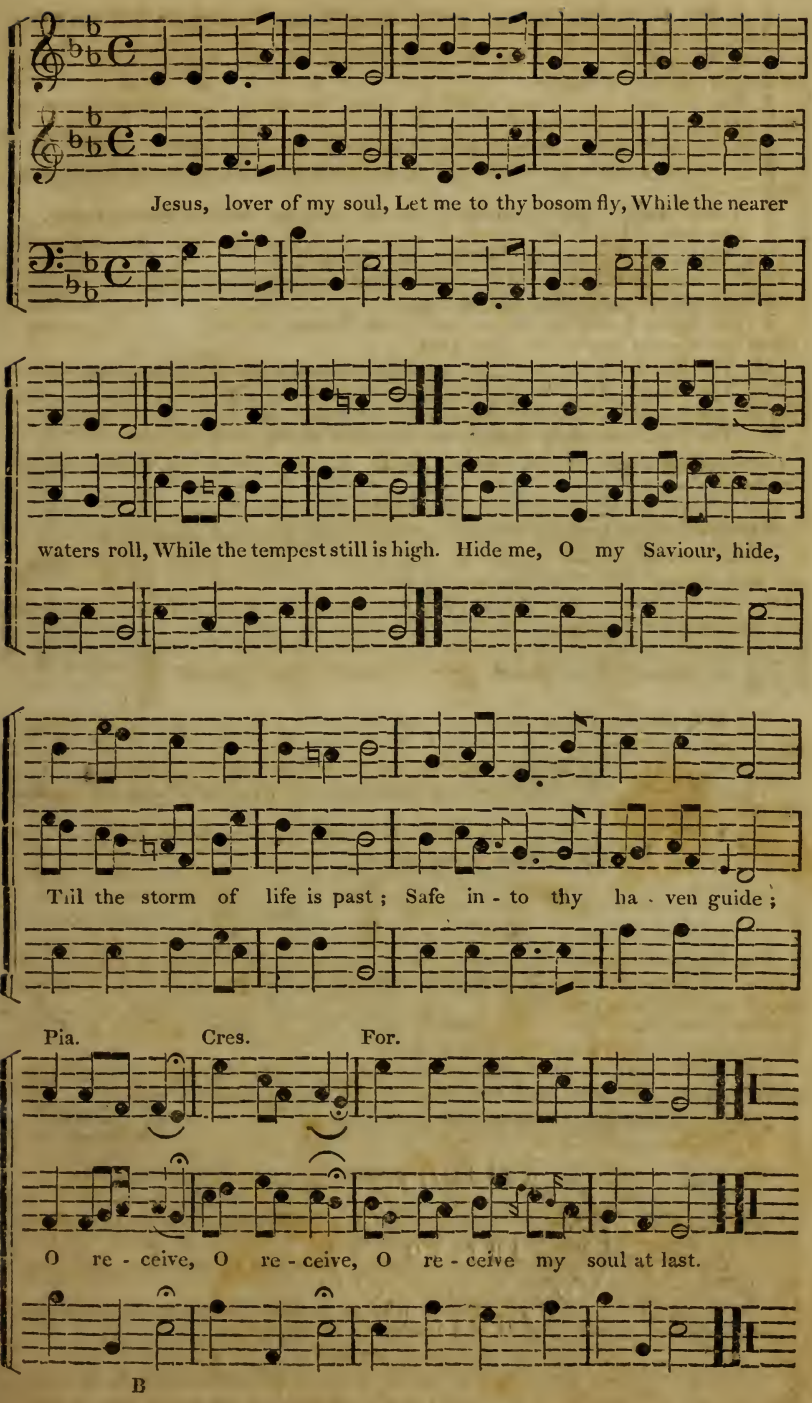
The first mode contains six crotchets in a bar, three sung with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar, performed like the first mode, but one fourth faster.

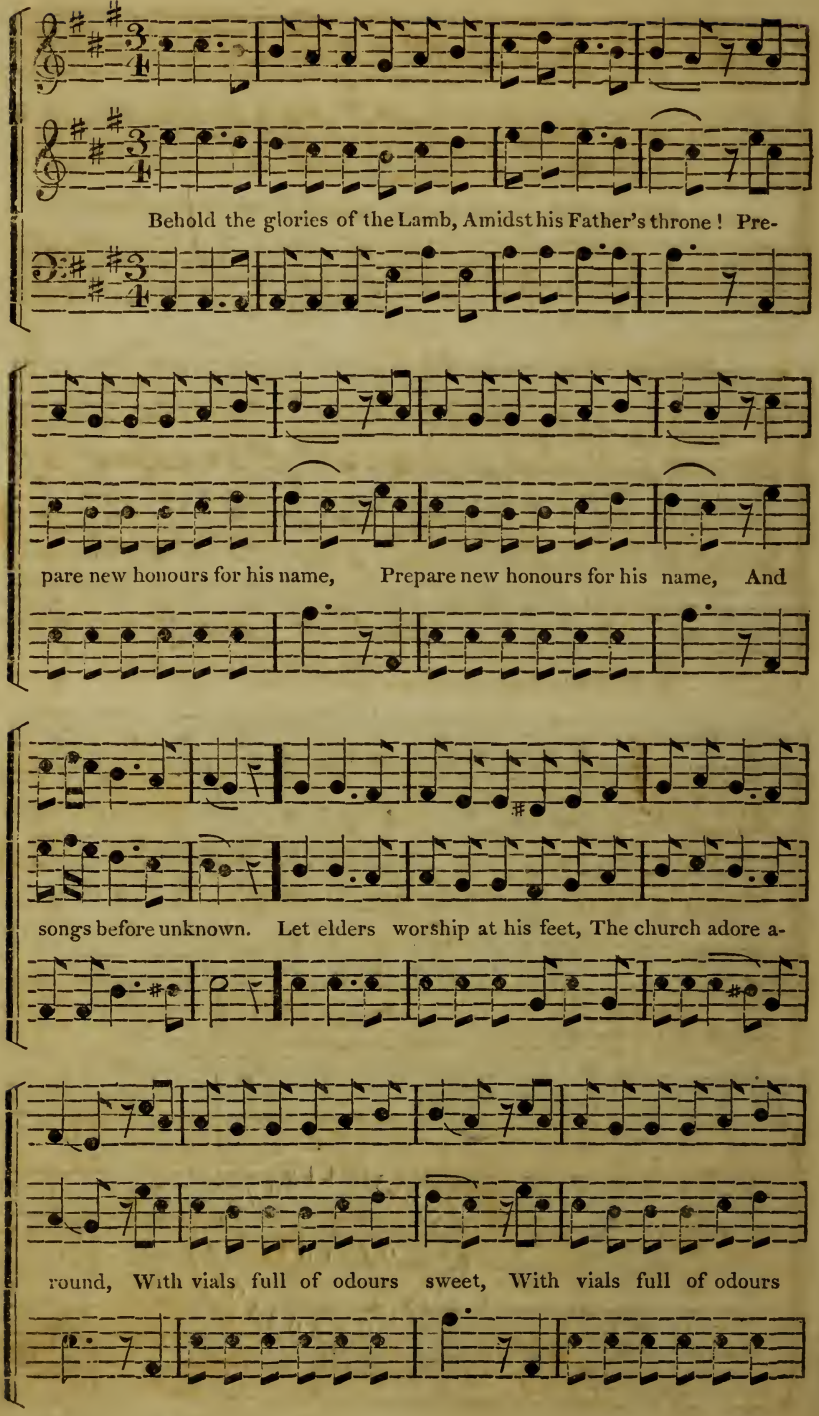
The performing of music quicker or slower, in the different modes, is regulated by directive terms, or by the judgement of the singer.

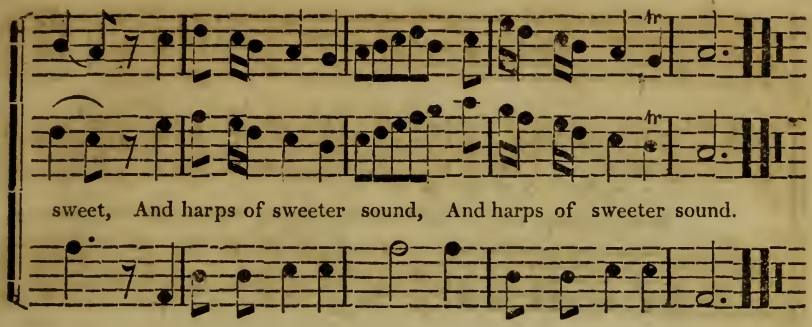
OF THE KEYS.

THERE are two Keys, the Major and the Minor. If the last note in the base (which is called the key note) is next above the mi, it is the major key; if next below the mi, it is the minor key.

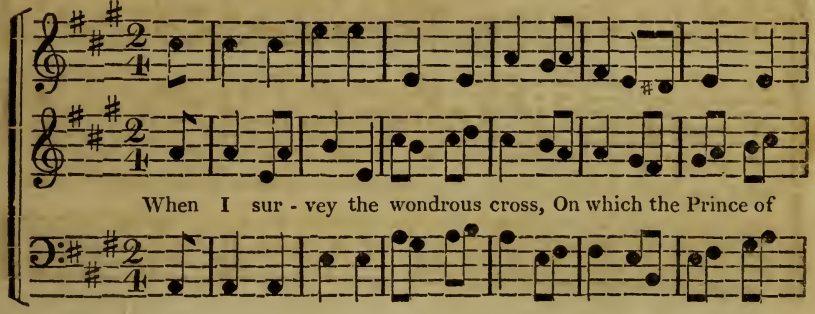

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer
waters roll, While the tempest still is high. Hide me, O my Saviour, hide,
Till the storm of life is past; Safe in - to thy ha - ven guide;
Pia.
Cres.
For.
O re - ceive, O re - ceive, O re - ceive my soul at last.
B

PARMA. C. M. H. 30.

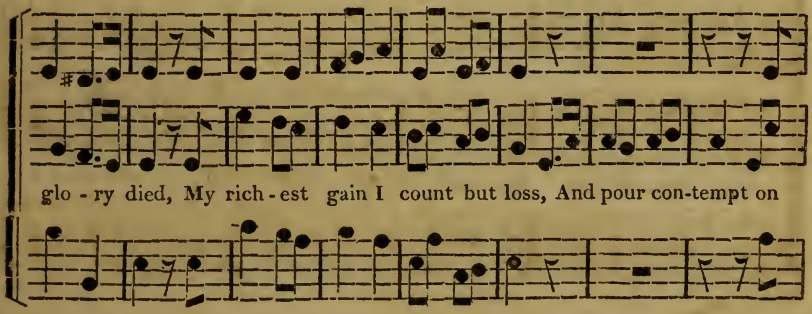

Behold the glories of the Lamb, Amidst his Father's throne! Pre-
pare new honours for his name, Prepare new honours for his name, And
songs before unknown. Let elders worship at his feet, The church adore a-
round, With vials full of odours sweet, With vials full of odours



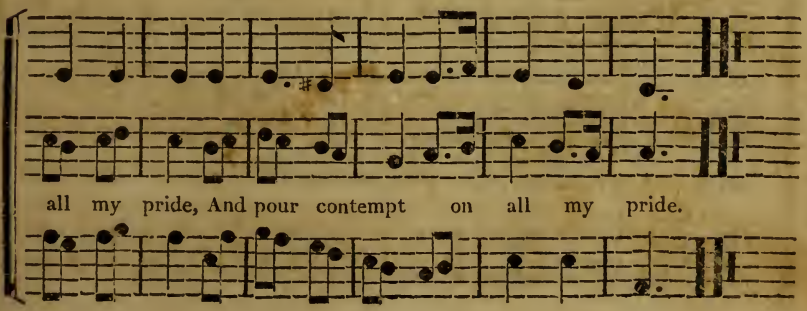
OPORTO. L. M. 3.

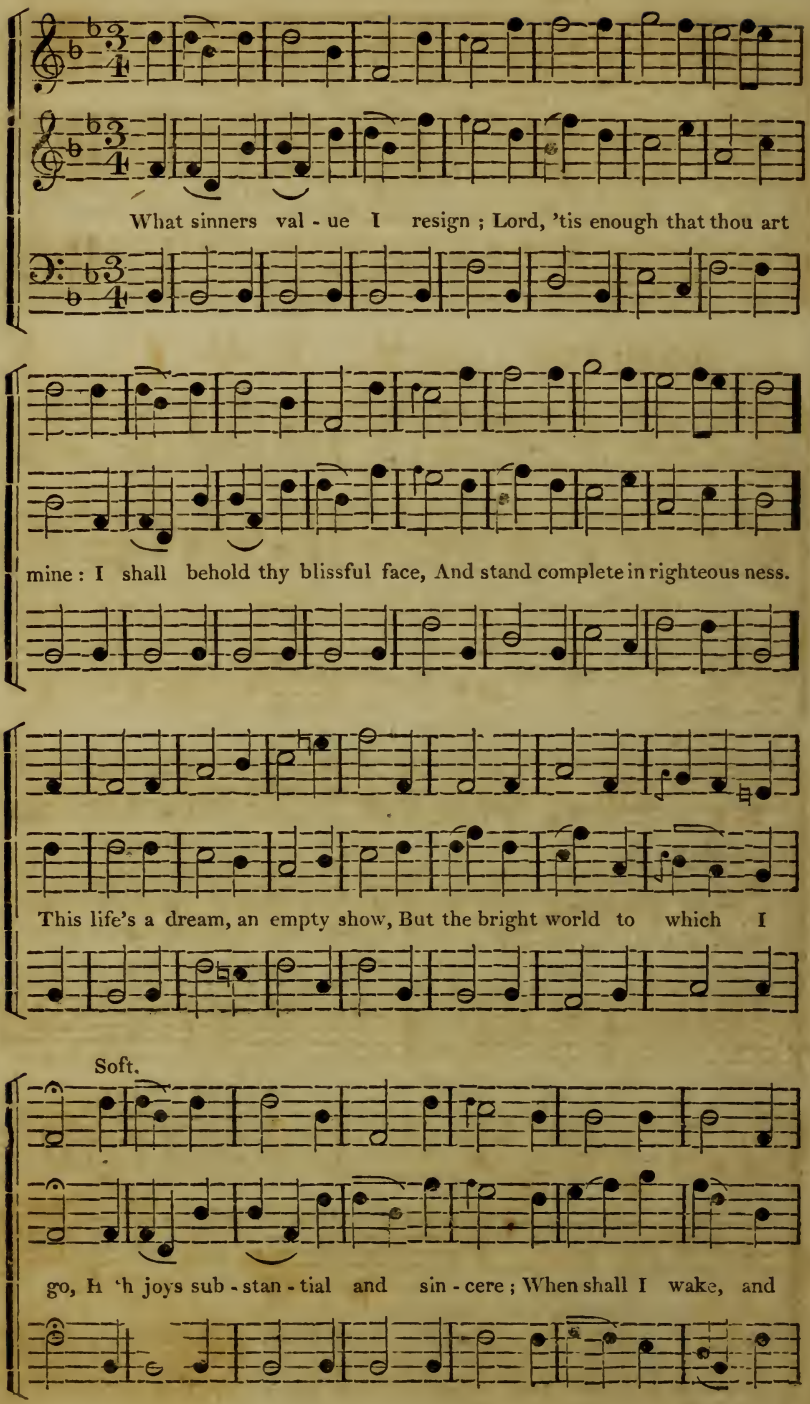


Soft.

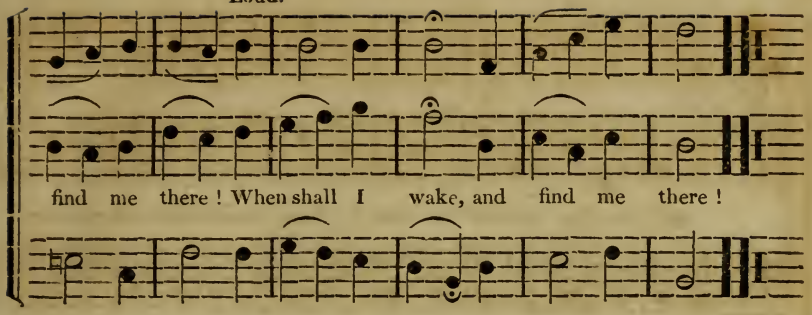


Loud.

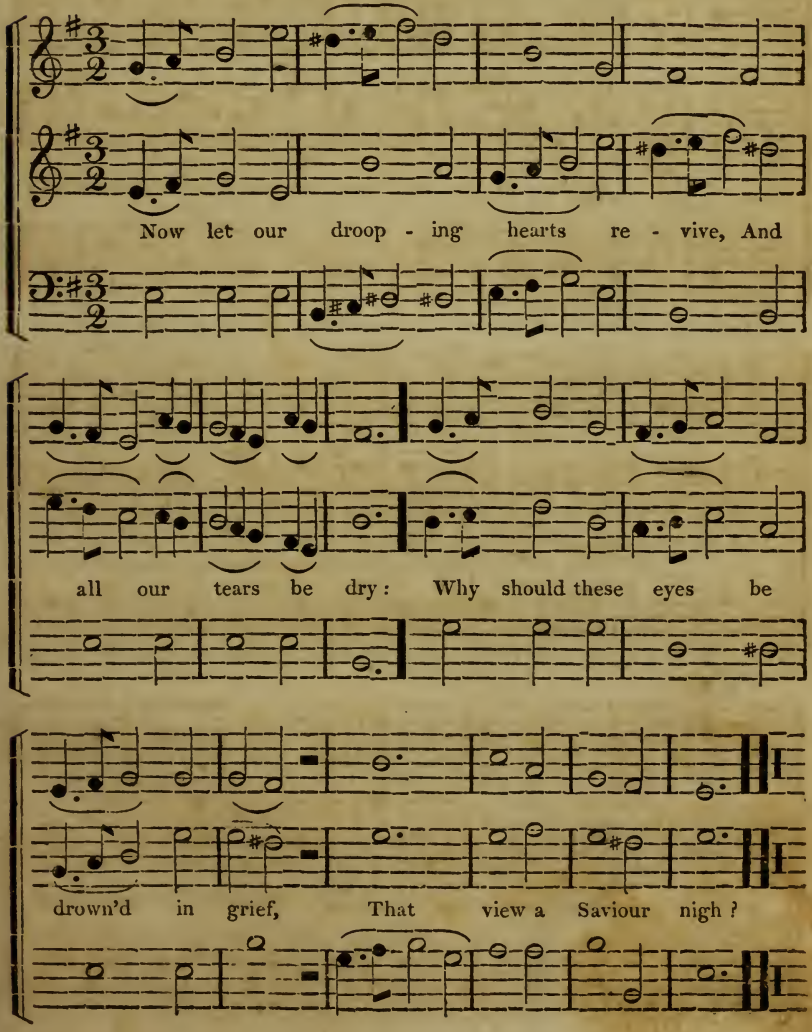



What sinners val - ue I resign ; Lord, 'tis enough that thou art
mine : I shall behold thy blissful face, And stand complete in righteous ness.
This life's a dream, an empty show, But the bright world to which I
Soft.
go, H 'h joys sub - stan - tial and sin - cere ; When shall I wake, and

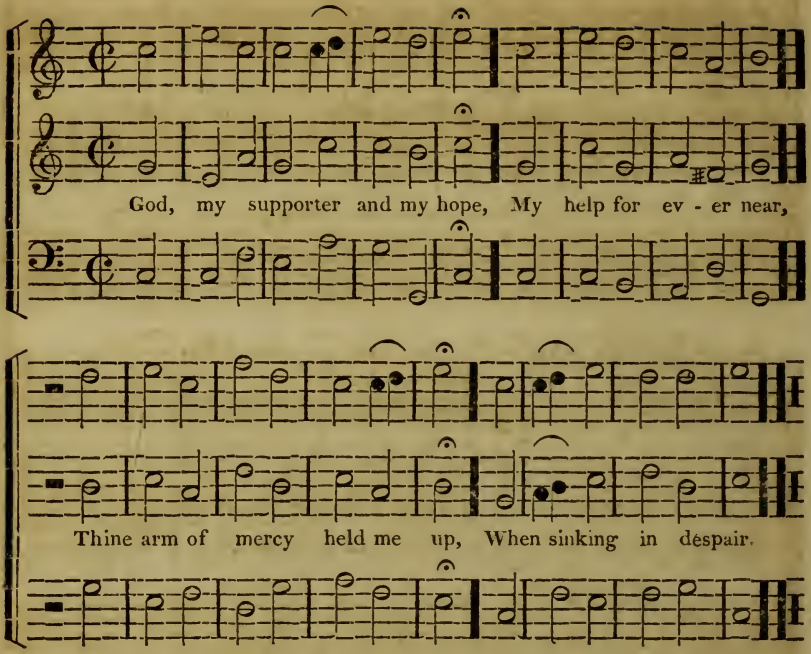
Loud.



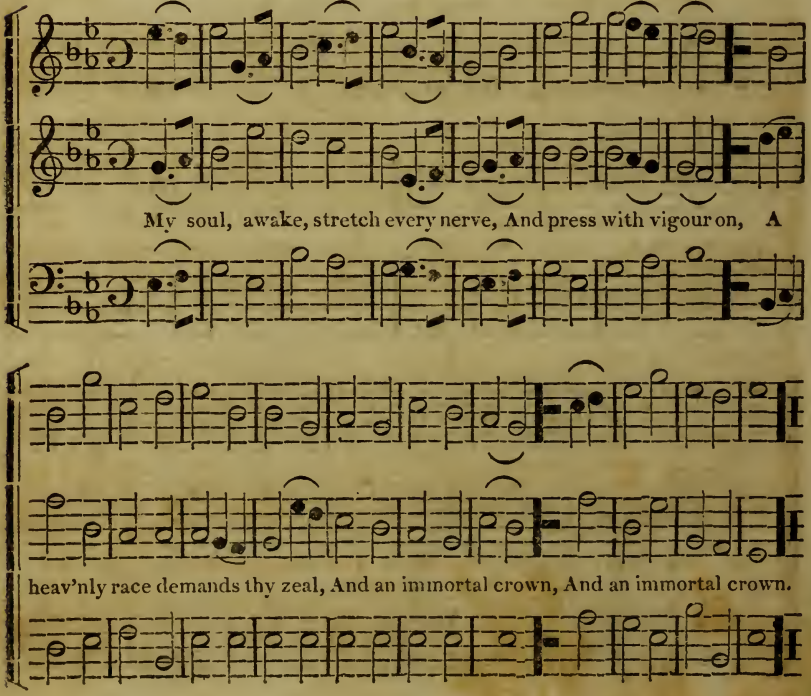
PLYMPTON. C. M. H. 185. 5.



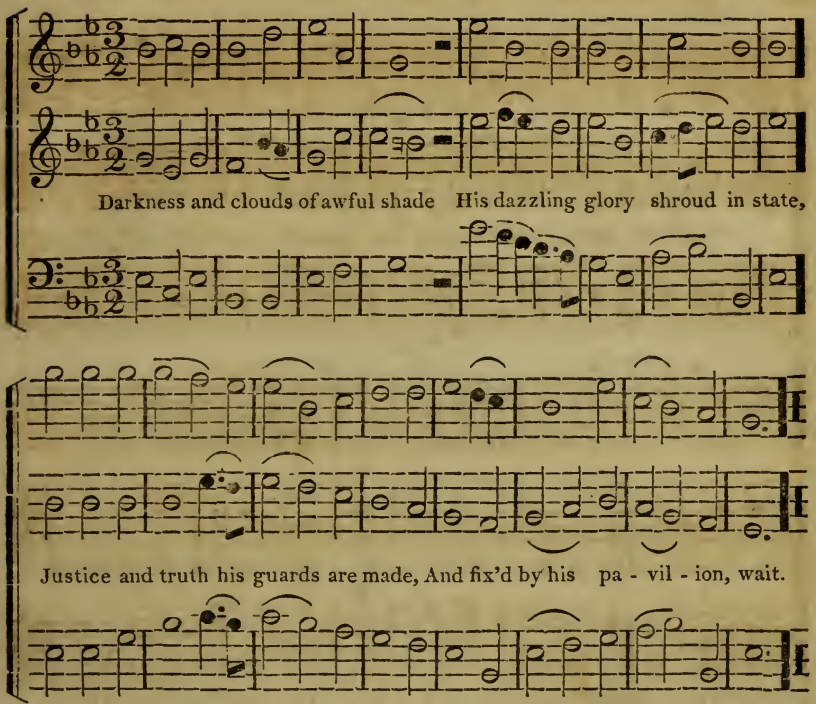
6. St. ANN'S. C. M.



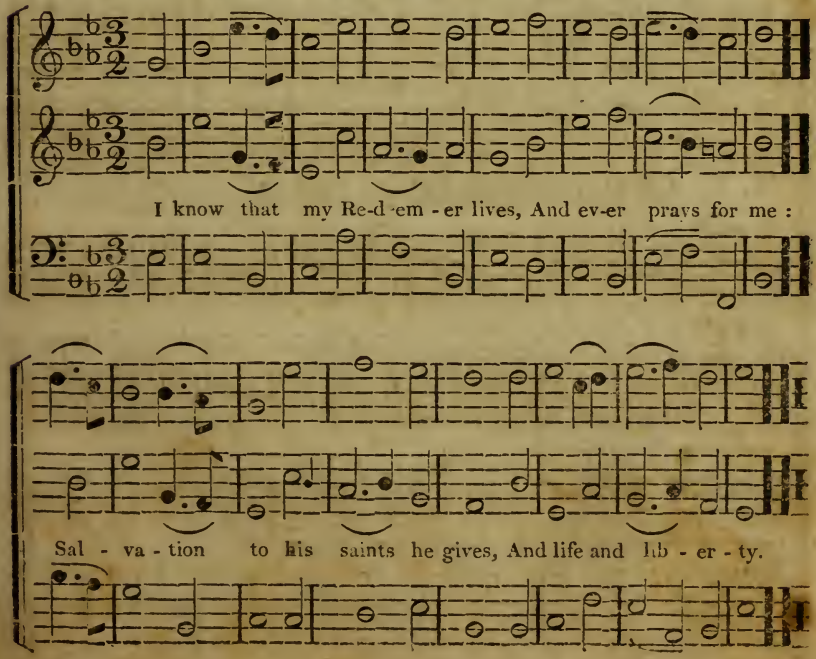
7. CHRISTMAS. C. M. H. 175.



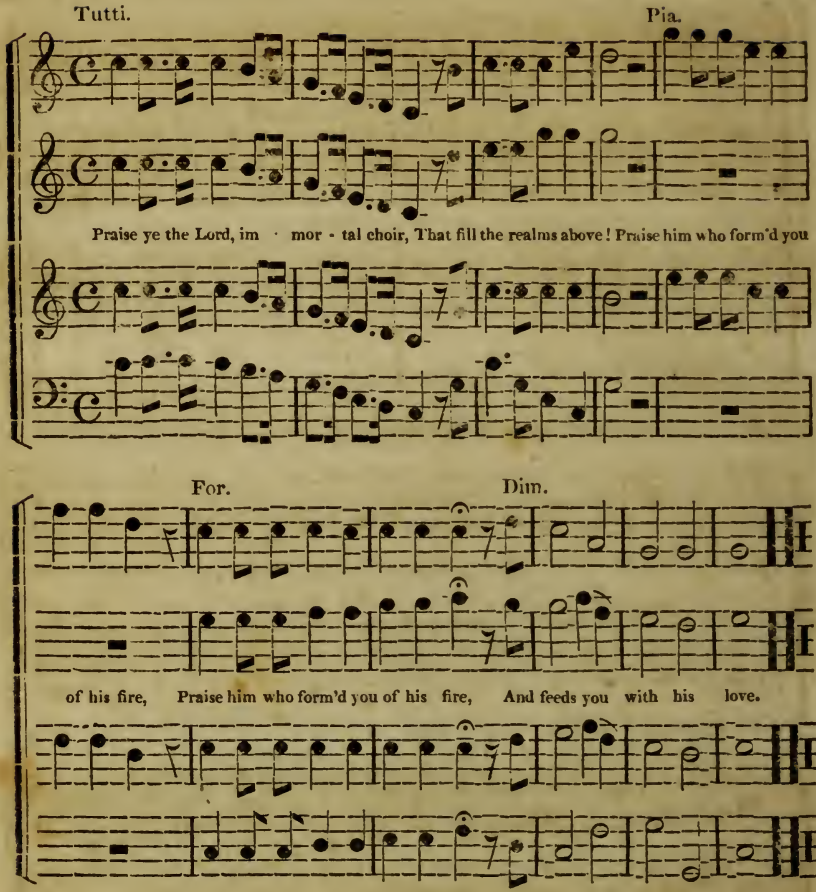
97th PSALM. L. M. 8. 9.



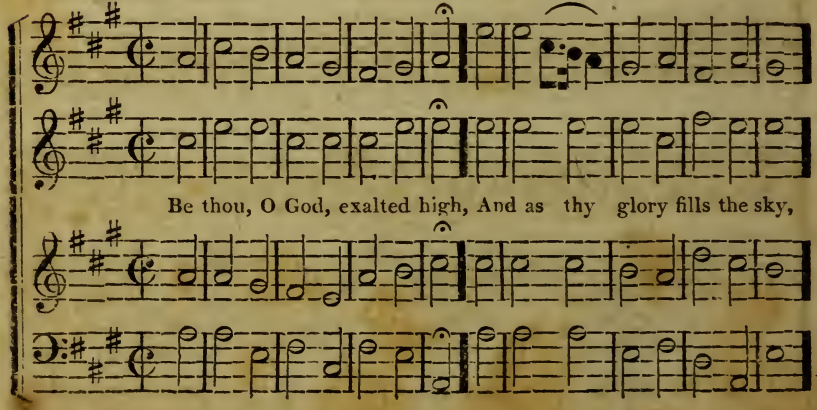
MESSIAH. C. M. 9.

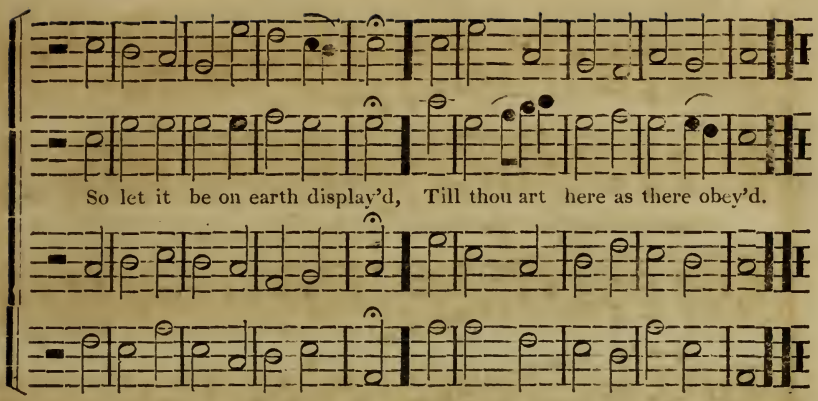


10. PEMBROKE. C. M. P. 148.

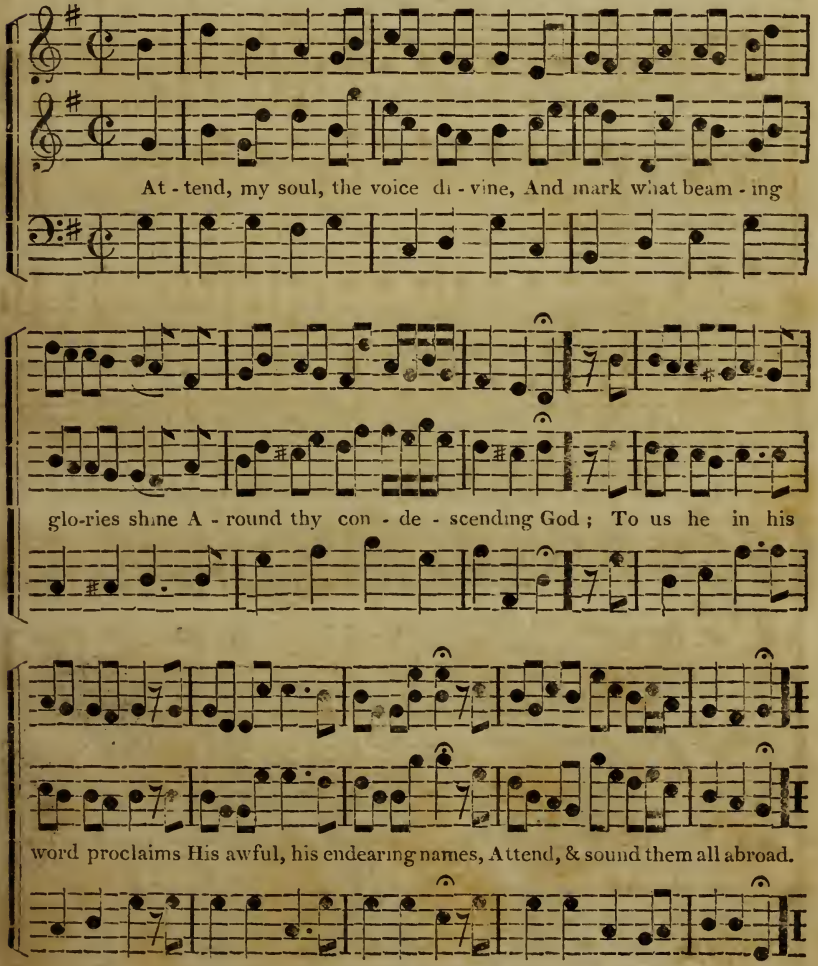


11. OLD HUNDRED. L. M.

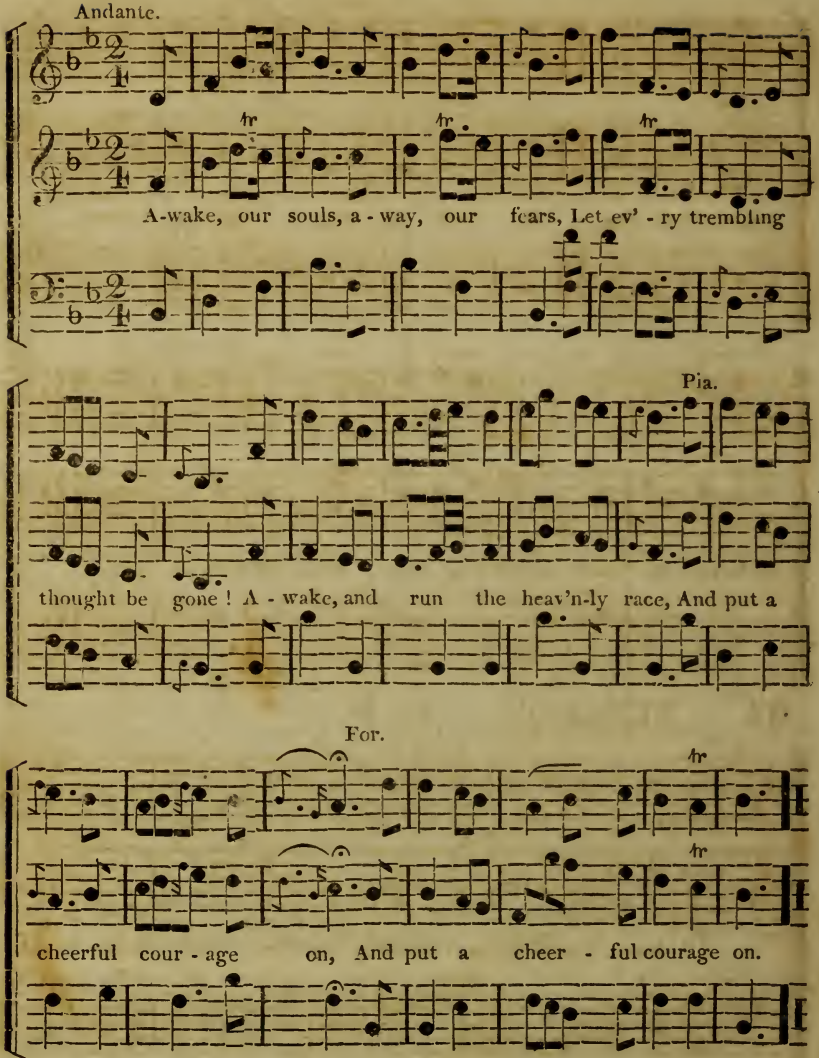




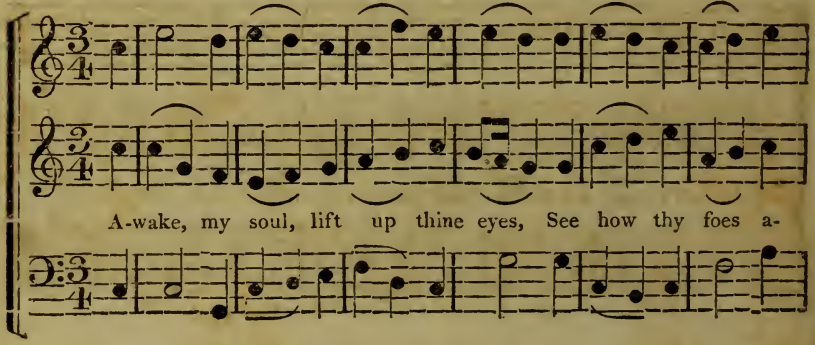
12. MARTIN'S LANE. L. P. M.

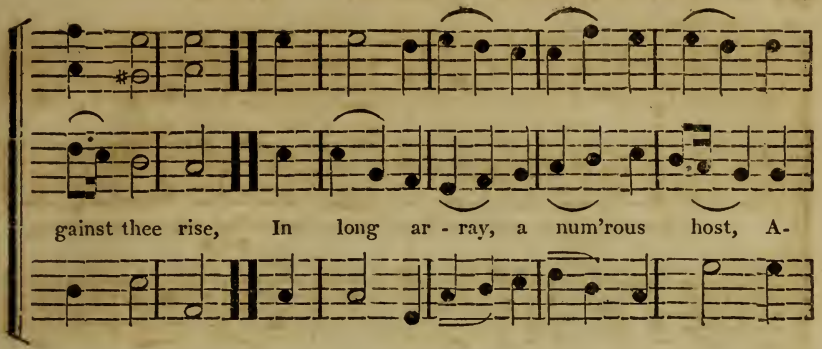


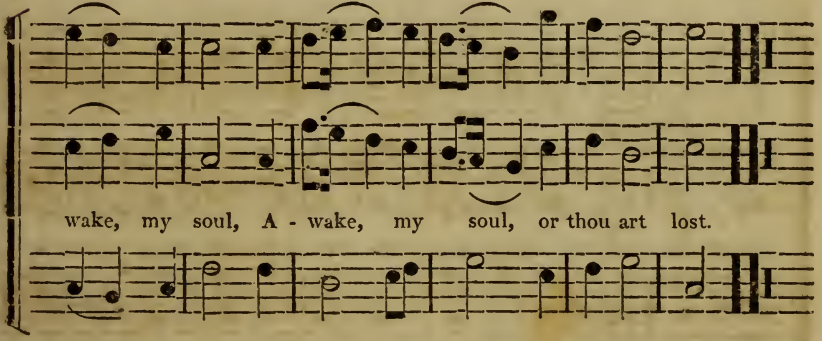
13. NANTWICH. L. M. H. 25.



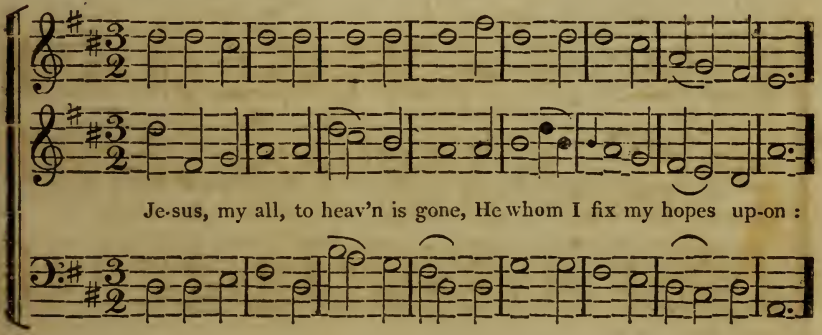
14. ISLINGTON. L. M. H. 23.

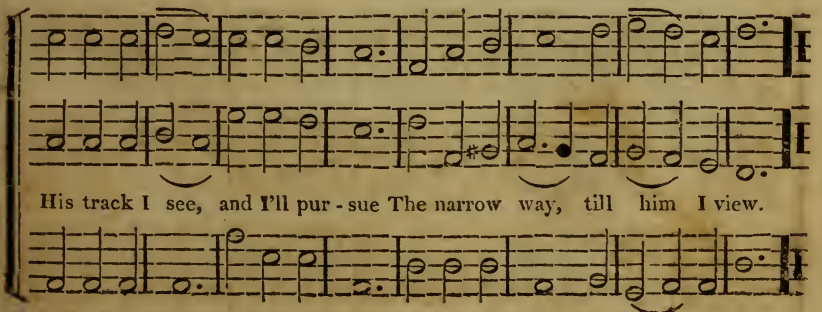




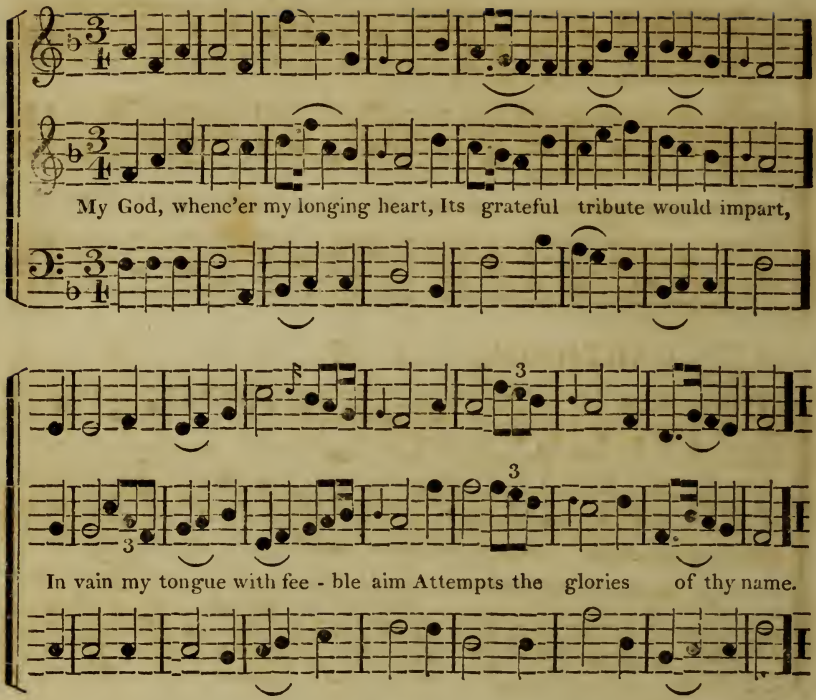


15. BLENDON. L. M.

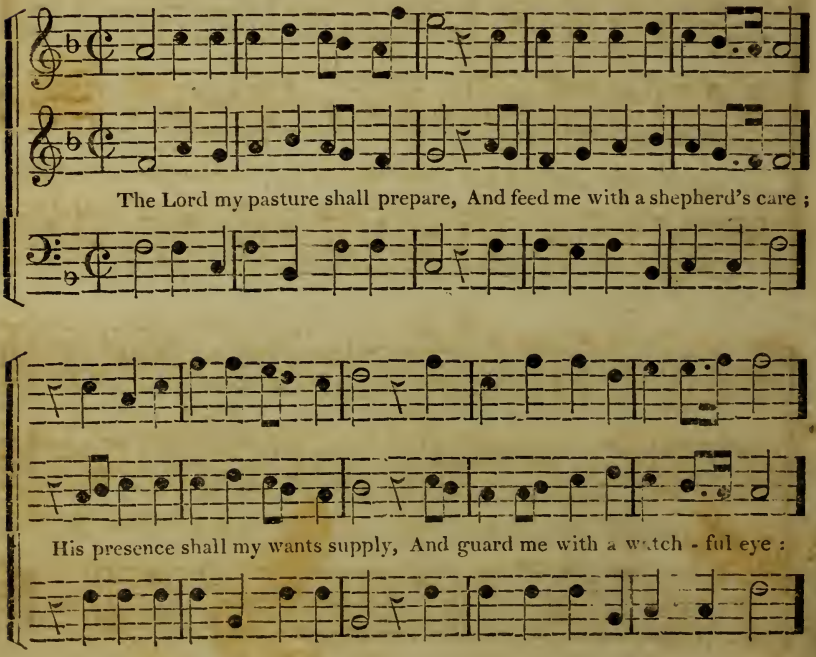


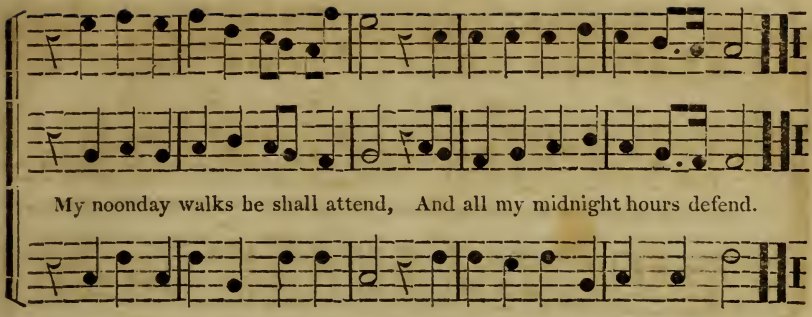


16. LEEDS. L. M.

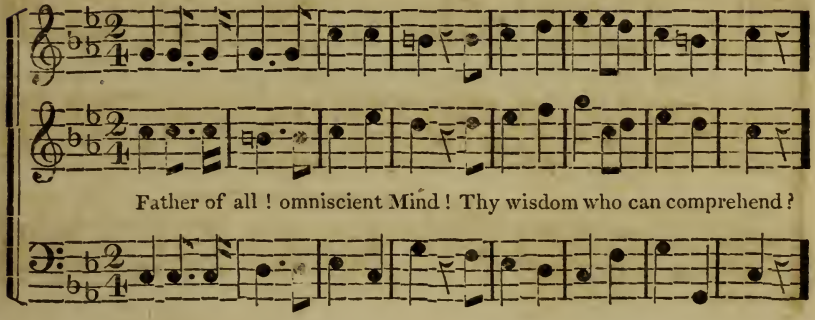


17. DRESDEN. Ps. 23. *Peculiar.*

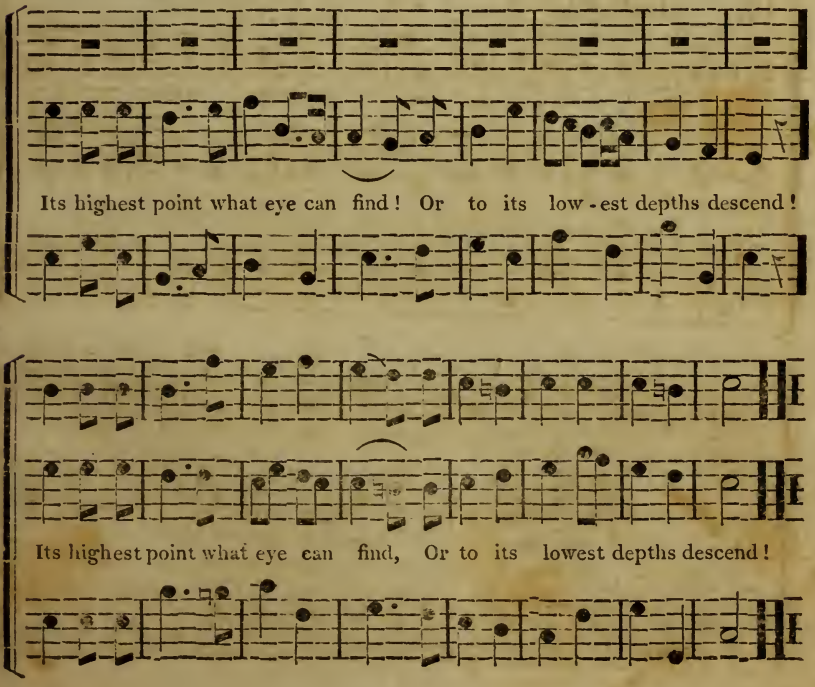




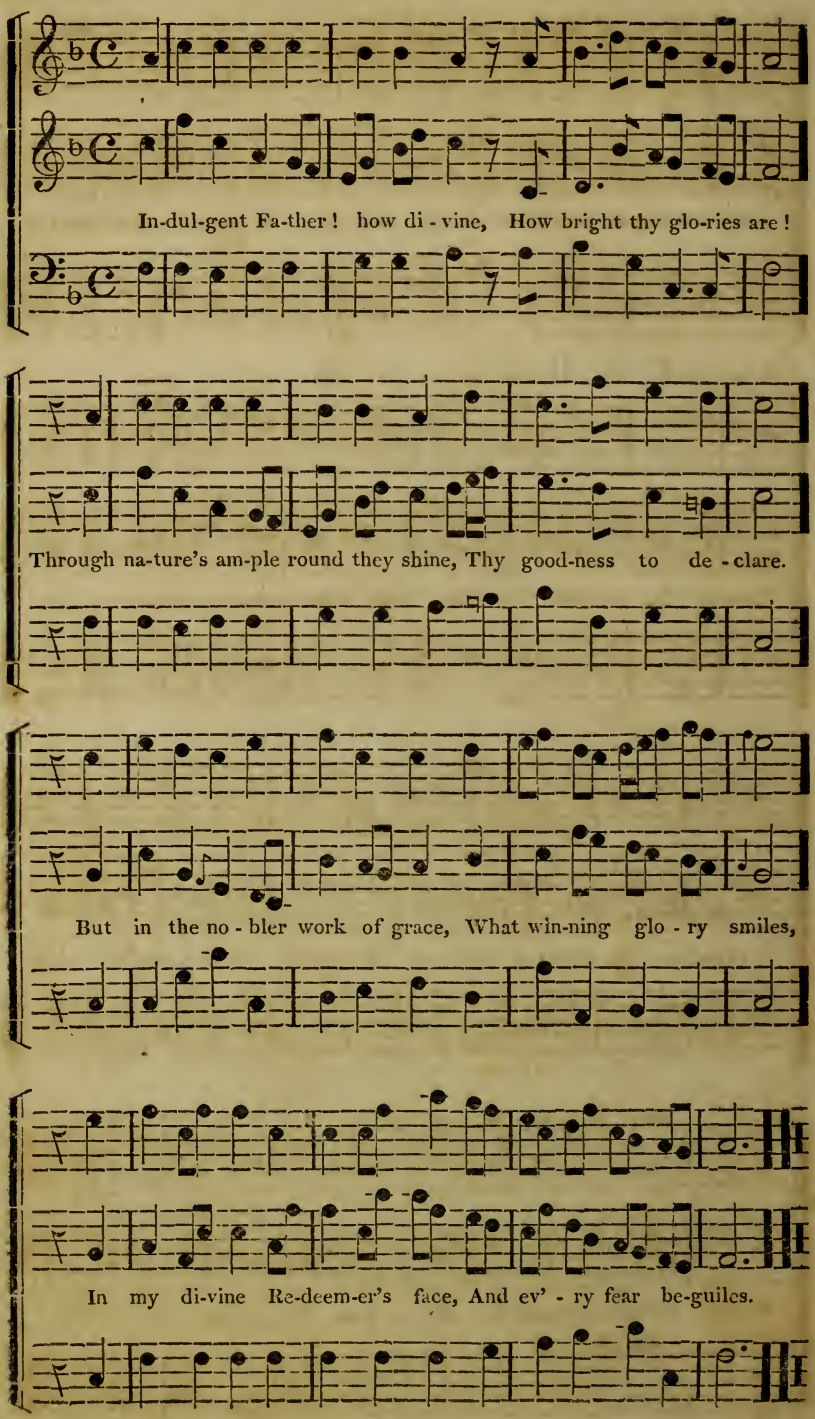
18. CARTHAGE. L. M.

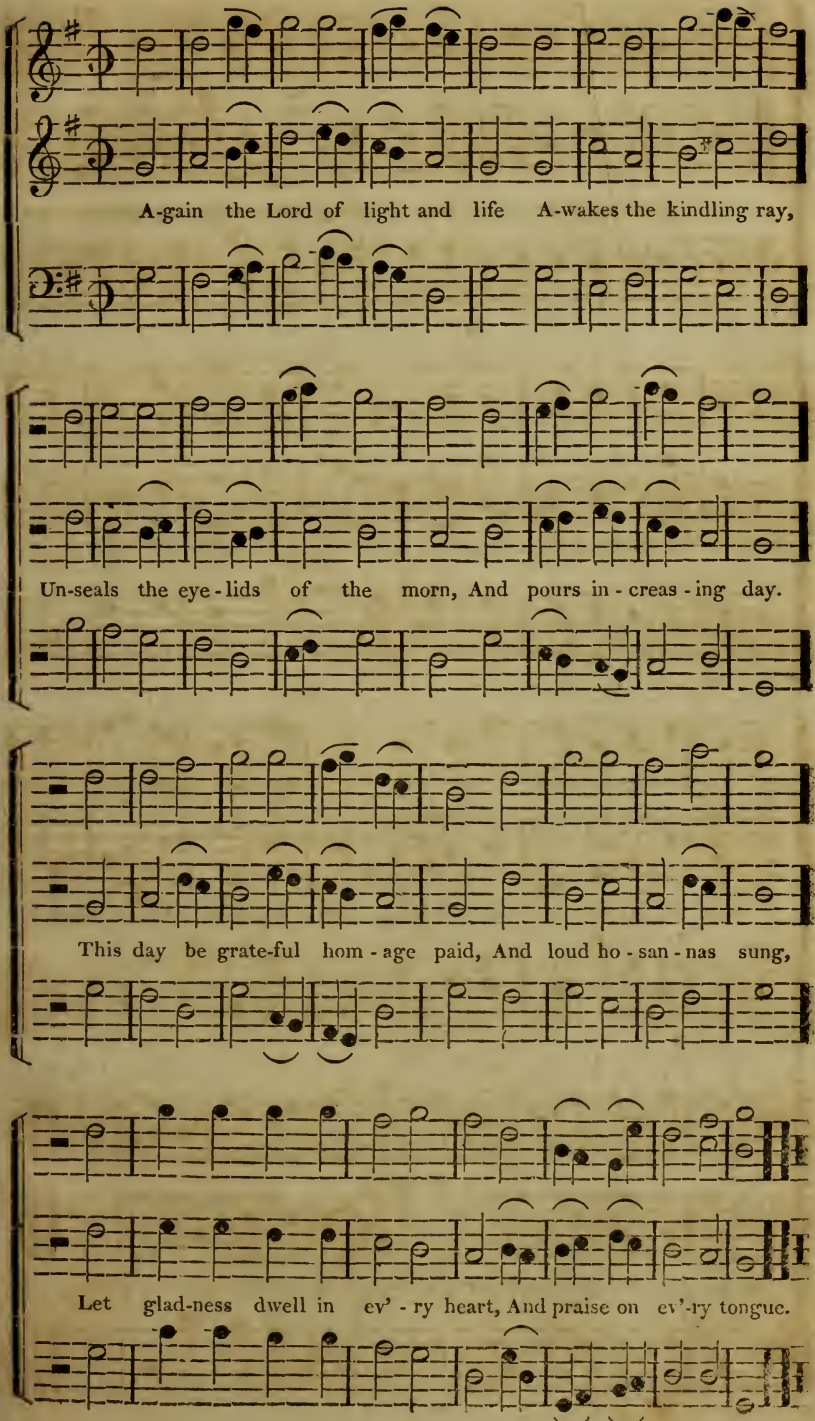


DUET. *Pia.*

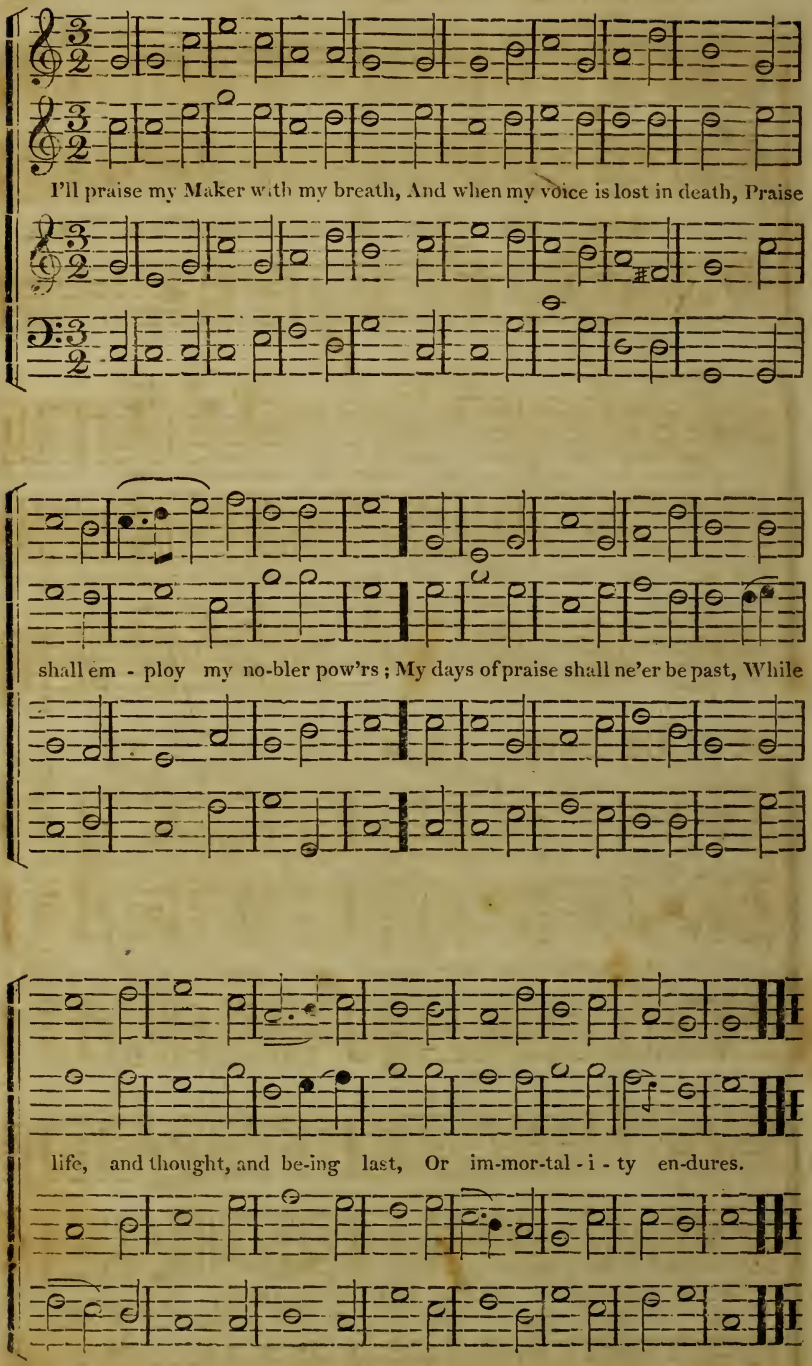


NEWARK. C. M.

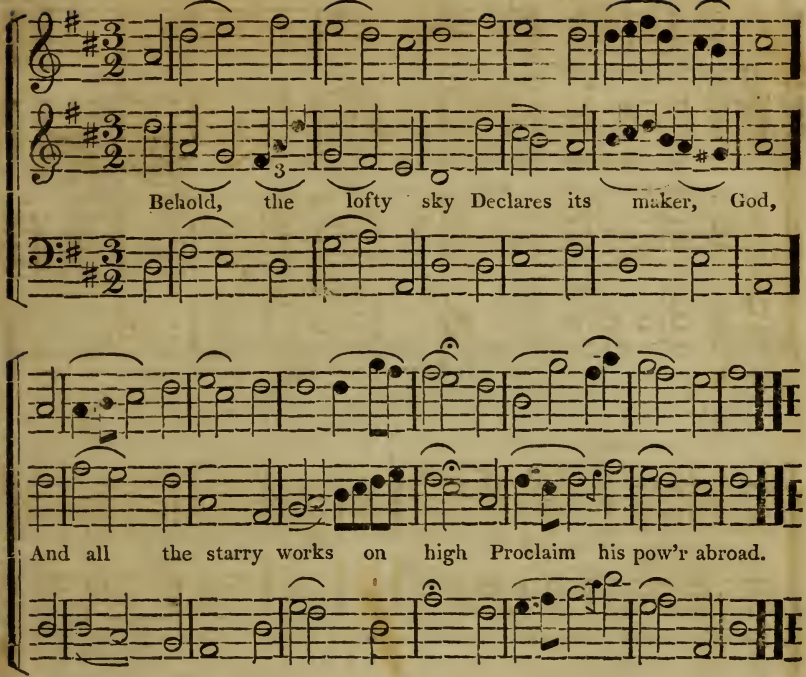

In-dul-gent Fa-ther! how di-vine, How bright thy glo-ries are!
Through na-ture's am-ple round they shine, Thy good-ness to de-clare.
But in the no-bler work of grace, What win-ning glo-ry smiles,
In my di-vine Re-deem-er's face, And ev'-ry fear be-guiles.


A-gain the Lord of light and life A-wakes the kindling ray,
Un-seals the eye-lids of the morn, And pours in-creas-ing day.
This day be grate-ful hom-age paid, And loud ho-san-nas sung,
Let glad-ness dwell in ev'-ry heart, And praise on ev'-ry tongue.

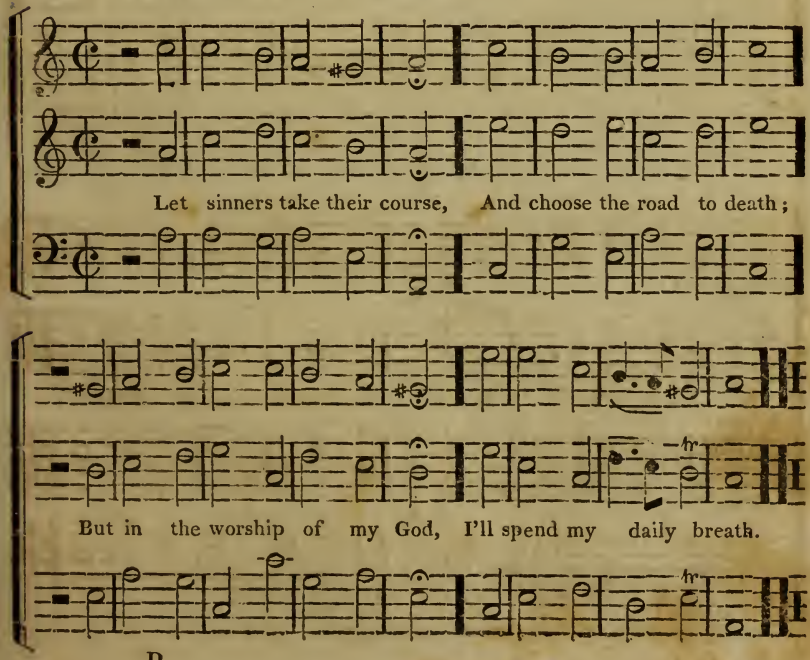
21. St. HELEN'S. L. P. M.

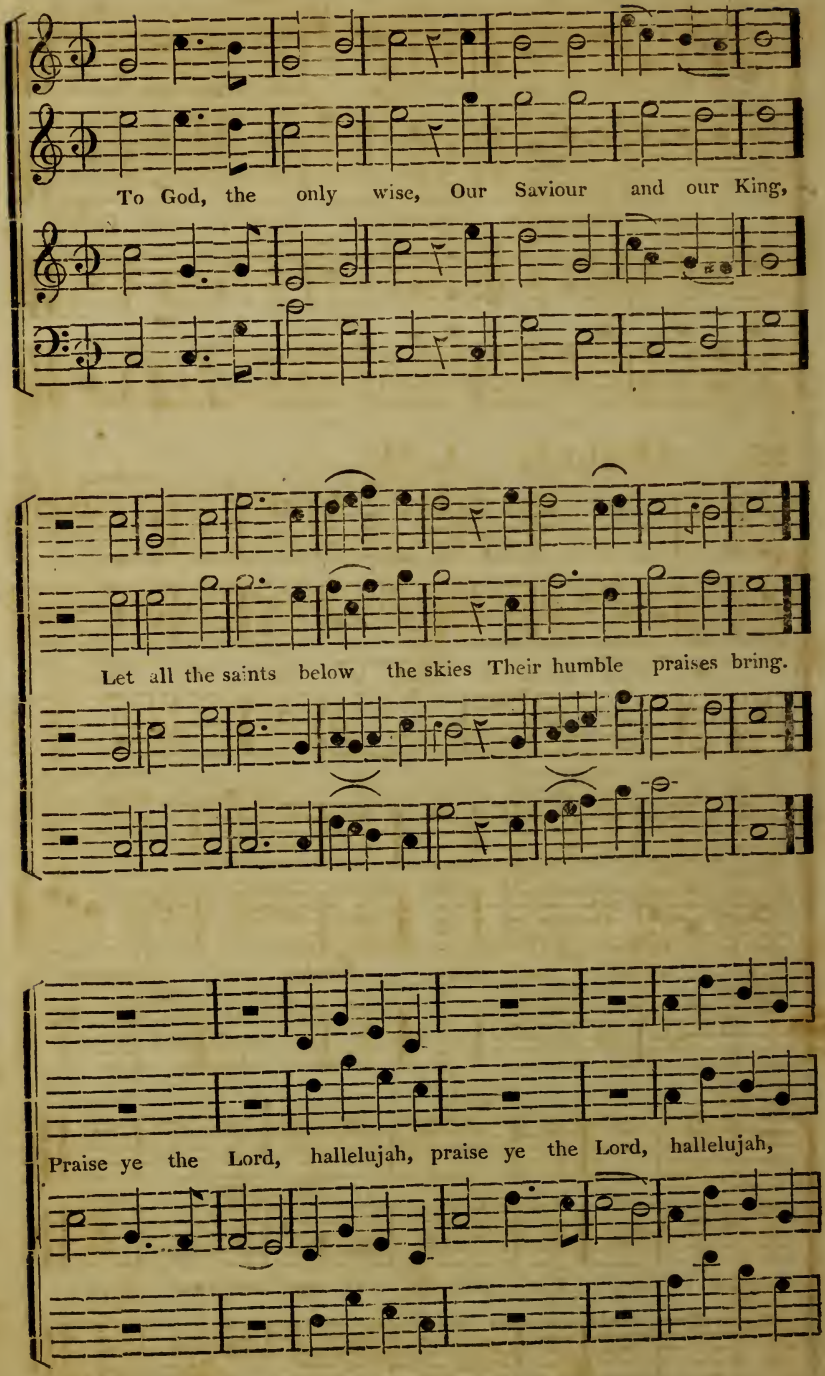


PECKHAM. S. M. 22.

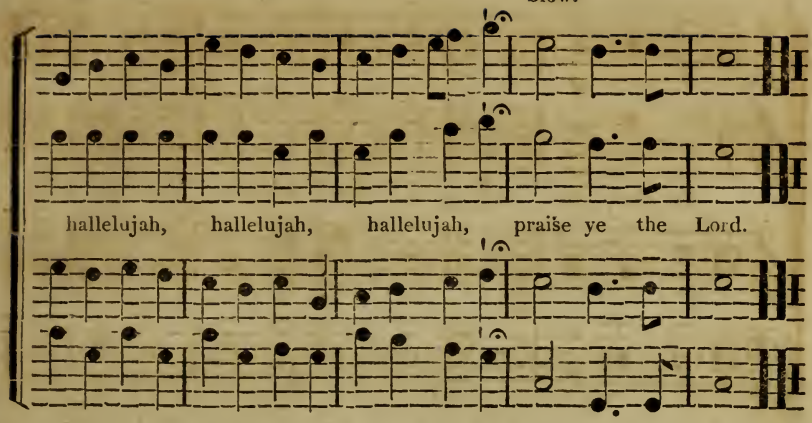


23. ORANGE. S. M.

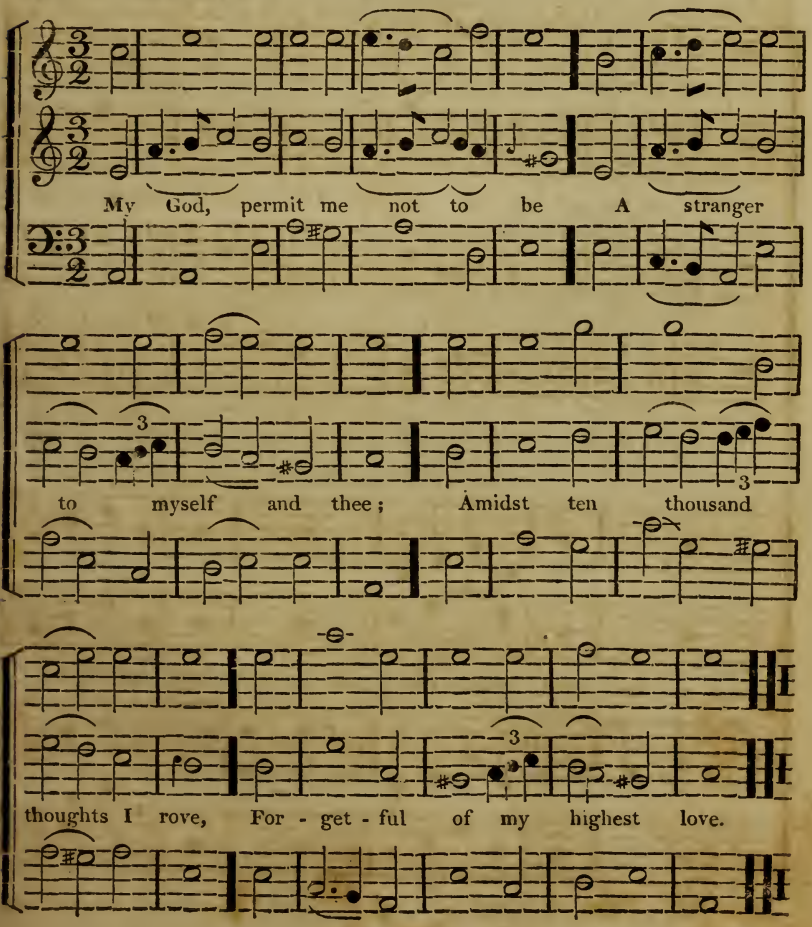



To God, the only wise, Our Saviour and our King,
Let all the saints below the skies Their humble praises bring.
Praise ye the Lord, hallelujah, praise ye the Lord, hallelujah,

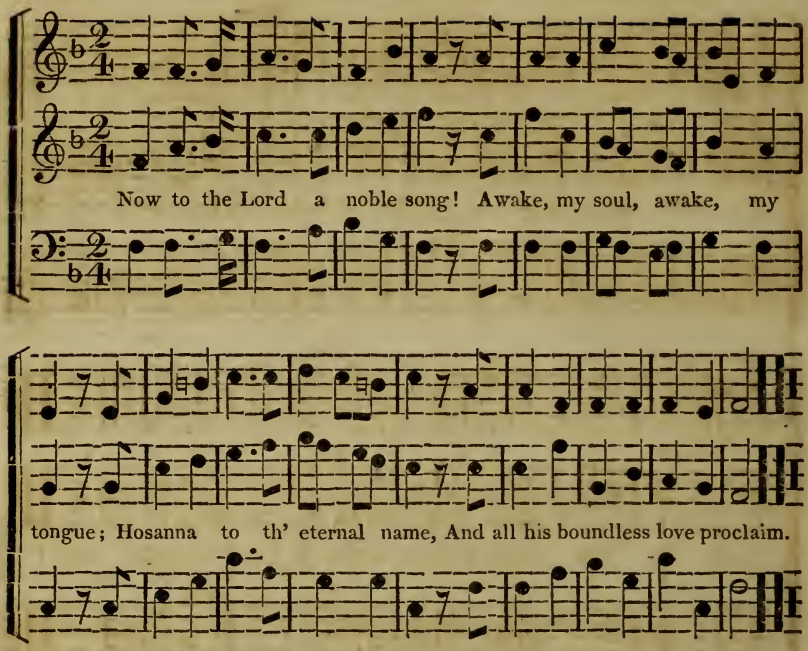
Slow.



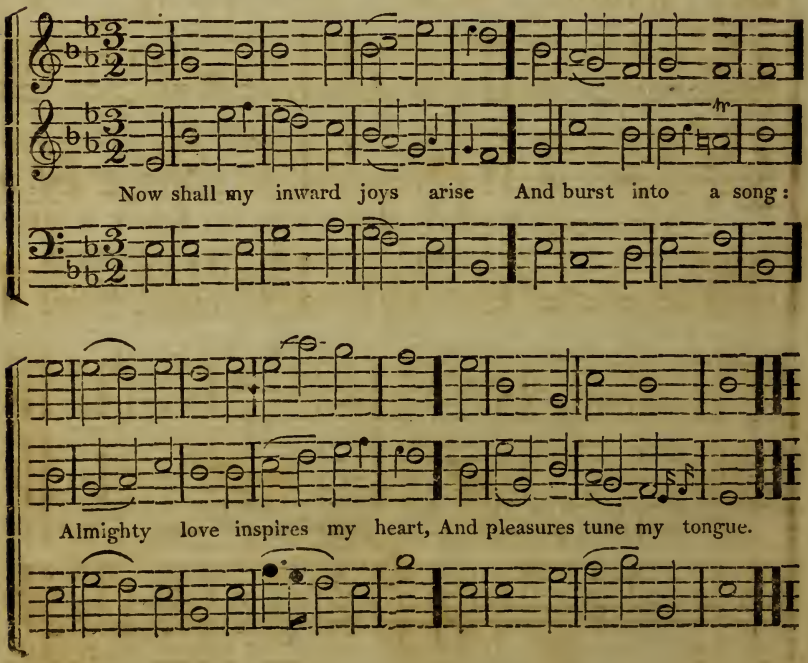
25. ARMLEY. L. M.

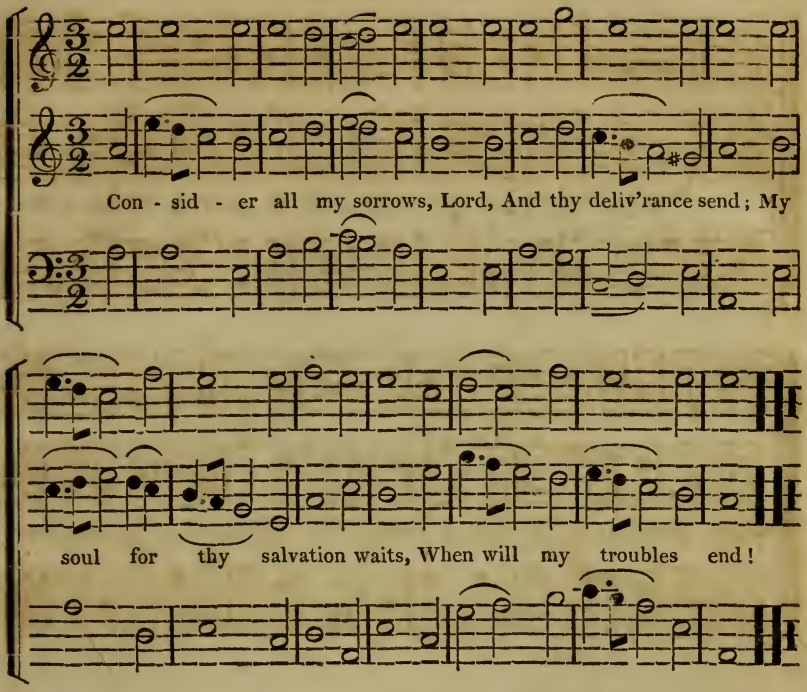


26. TRURO. L. M.

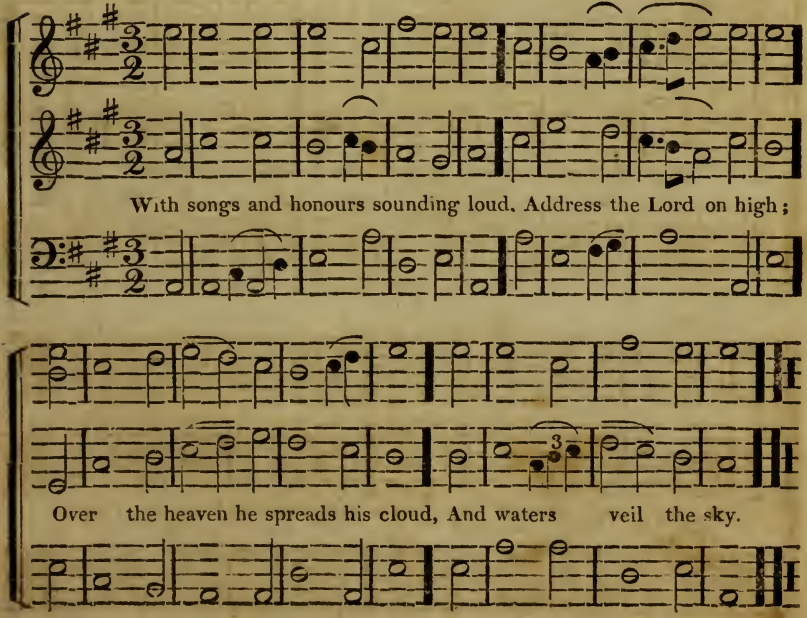


27. ABRIDGE. C. M.

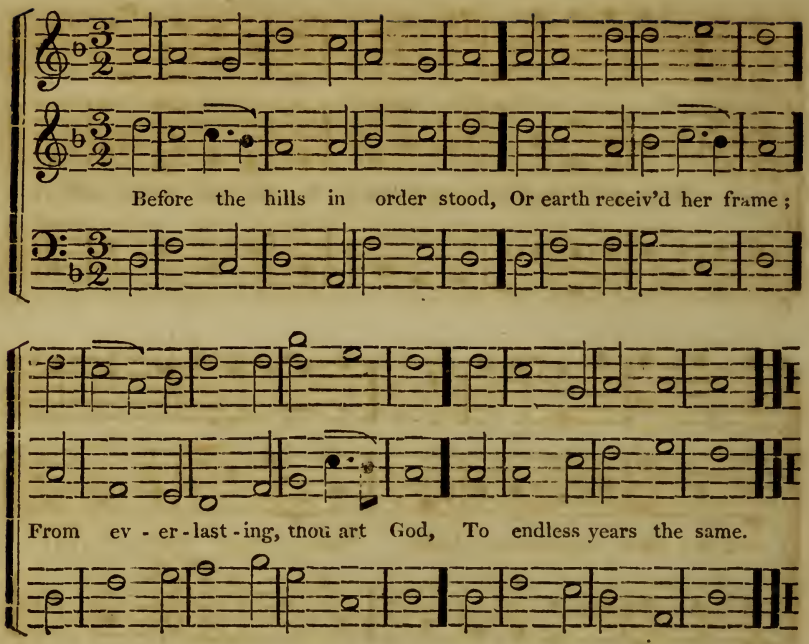



Con - sid - er all my sorrows, Lord, And thy deliv'rance send; My
soul for thy salvation waits, When will my troubles end!

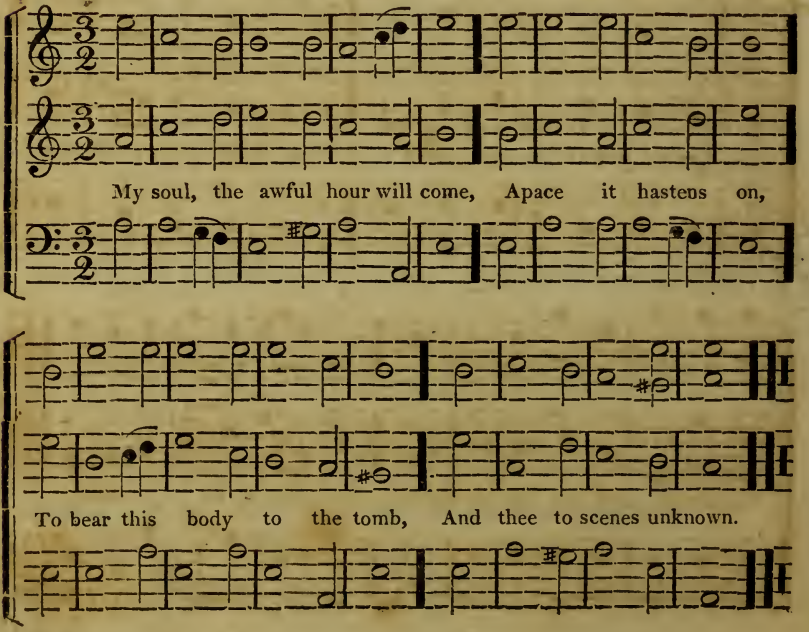
29. BARBY. C. M.

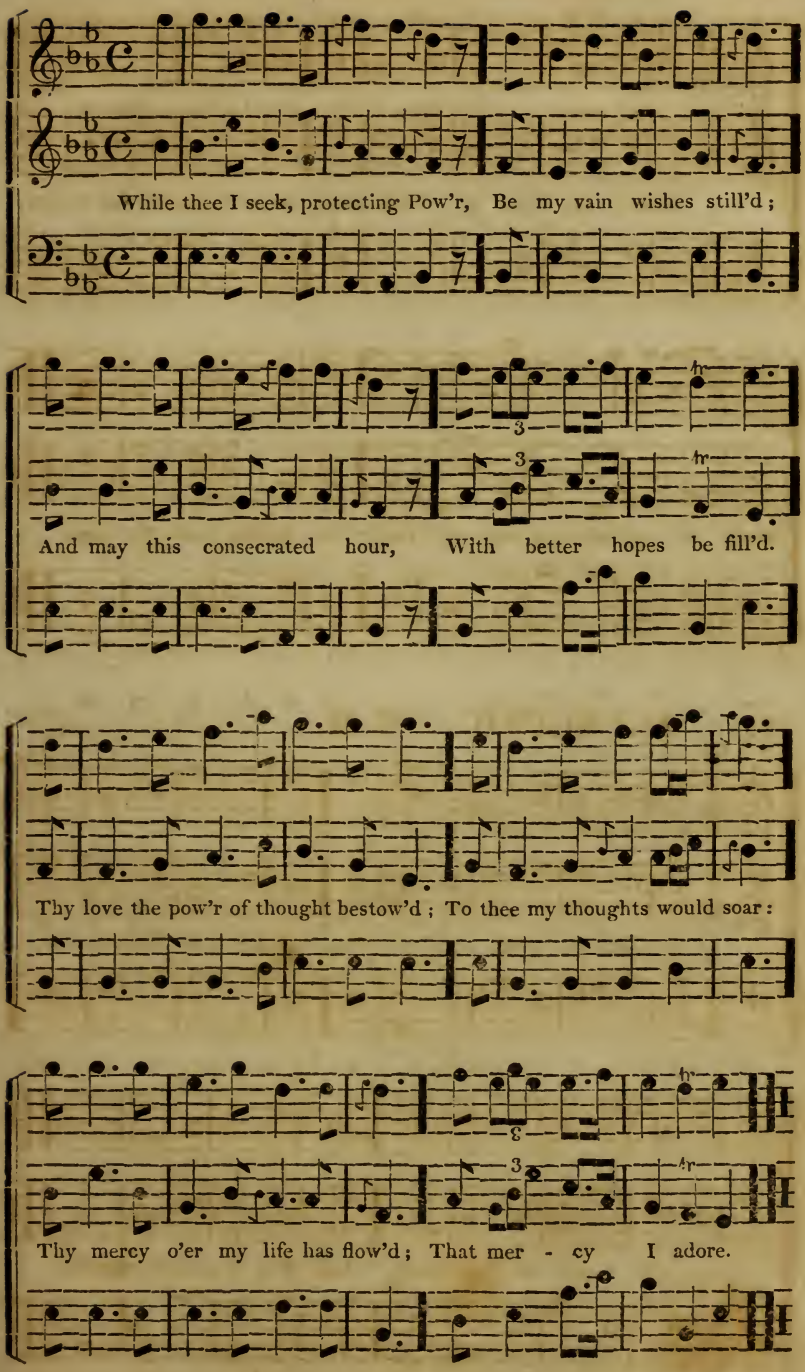

With songs and honours sounding loud, Address the Lord on high;
Over the heaven he spreads his cloud, And waters veil the sky.

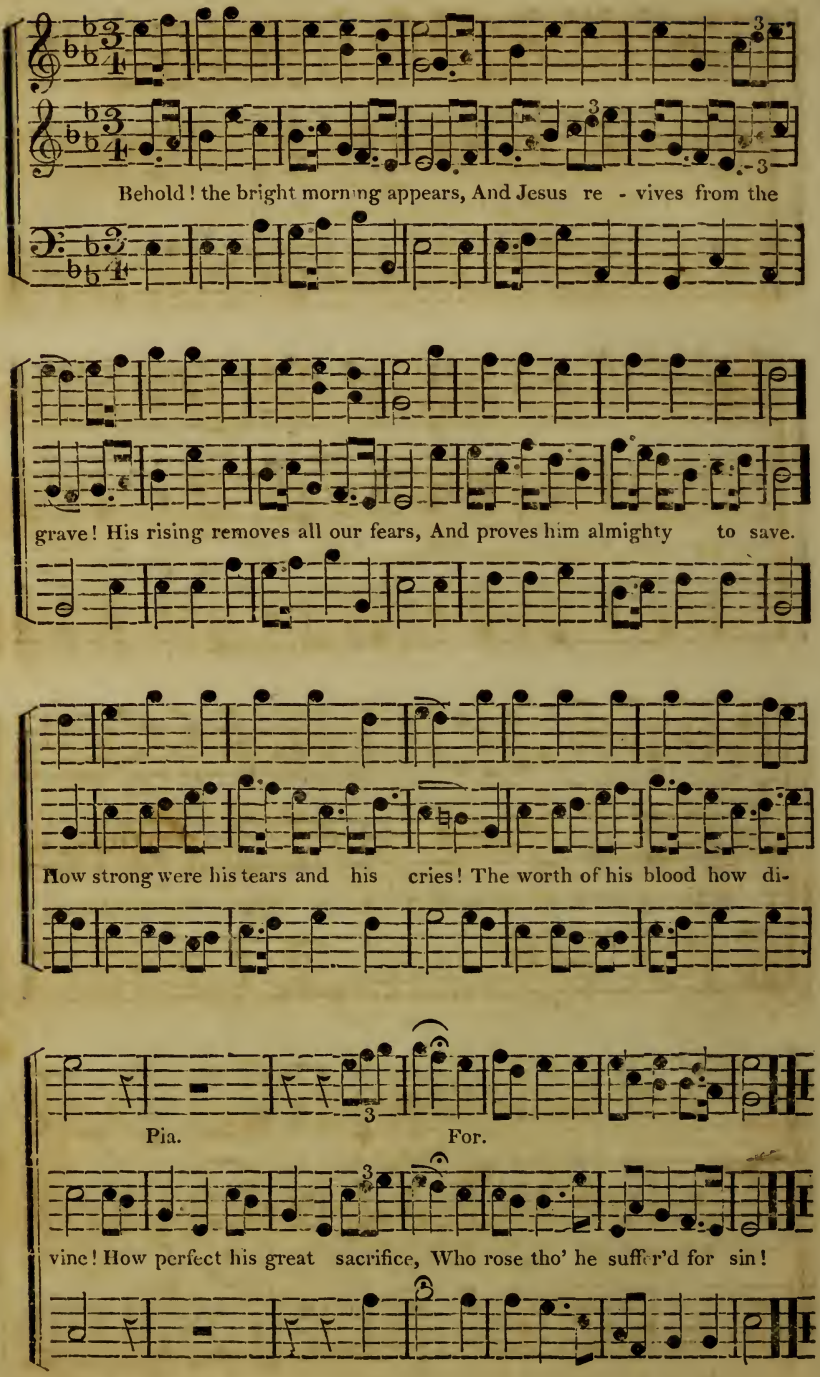
30. WANTAGE. C. M.

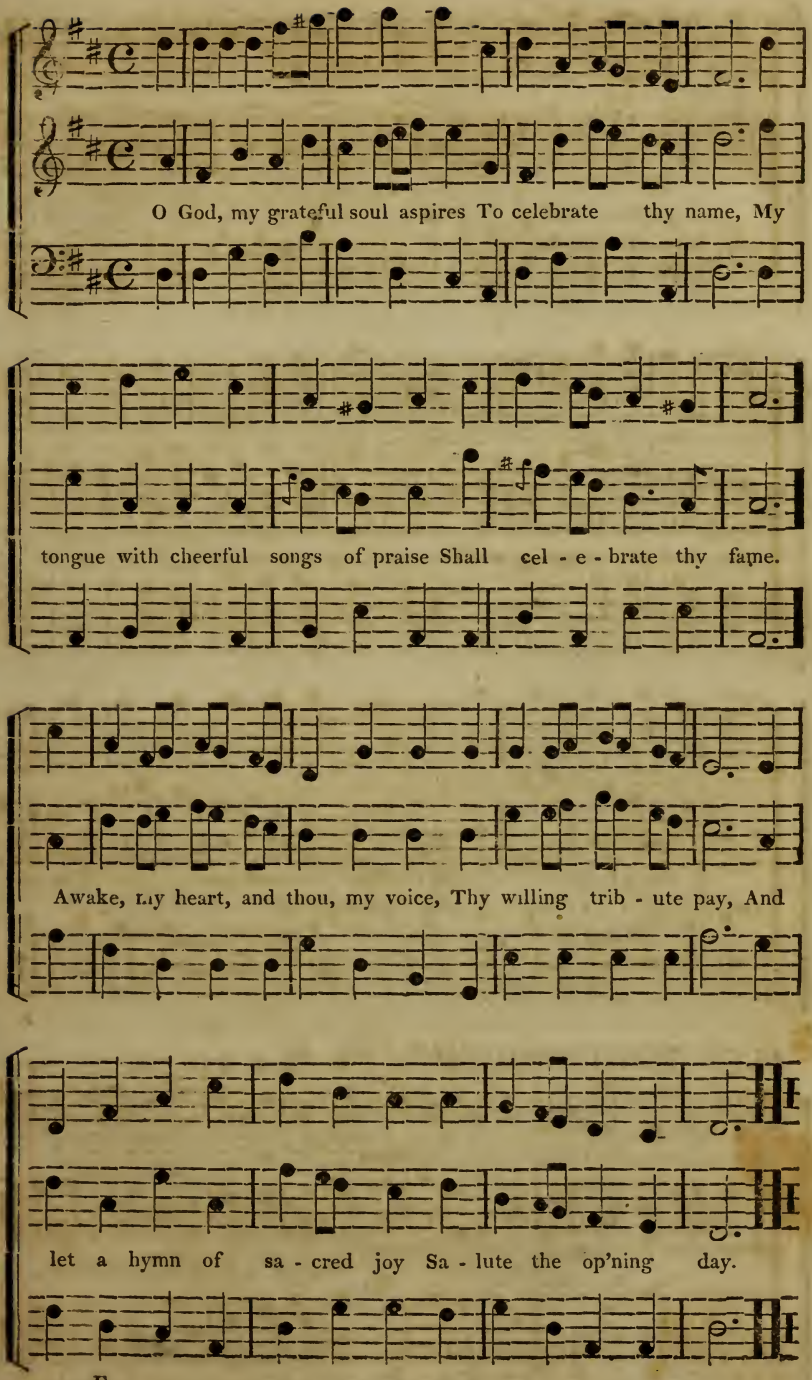


31. PLYMOUTH. C. M.

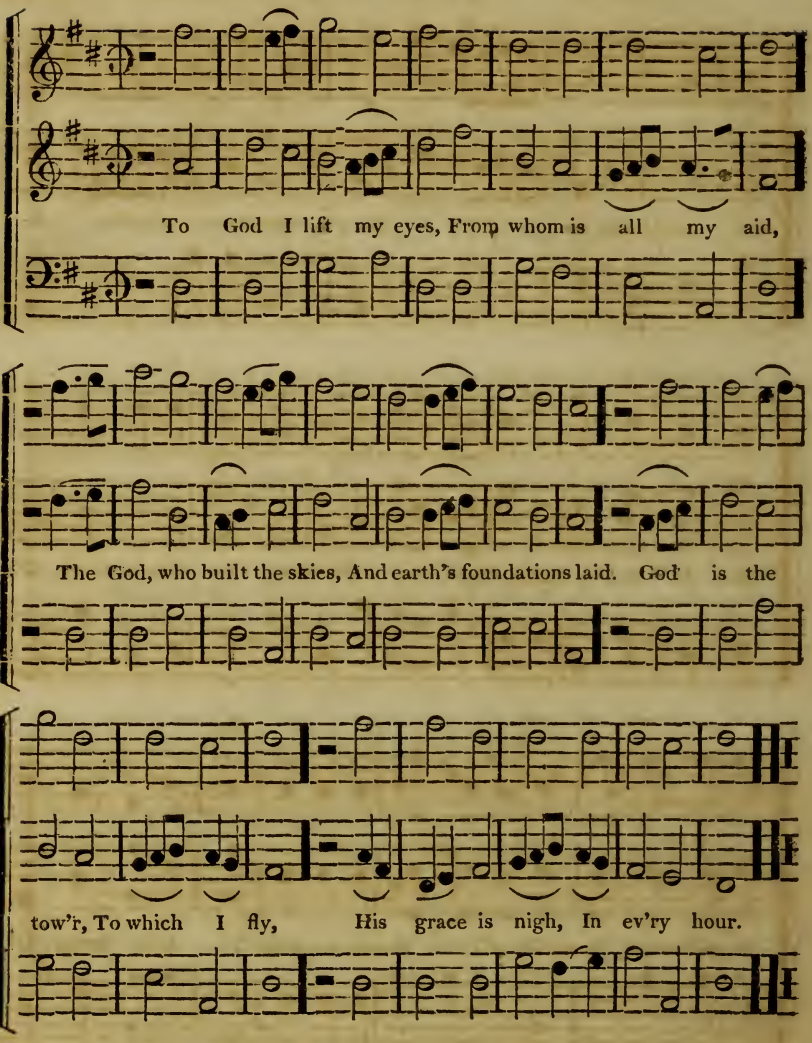



While thee I seek, protecting Pow'r, Be my vain wishes still'd;
And may this consecrated hour, With better hopes be fill'd.
Thy love the pow'r of thought bestow'd; To thee my thoughts would soar:
Thy mercy o'er my life has flow'd; That mer - cy I adore.

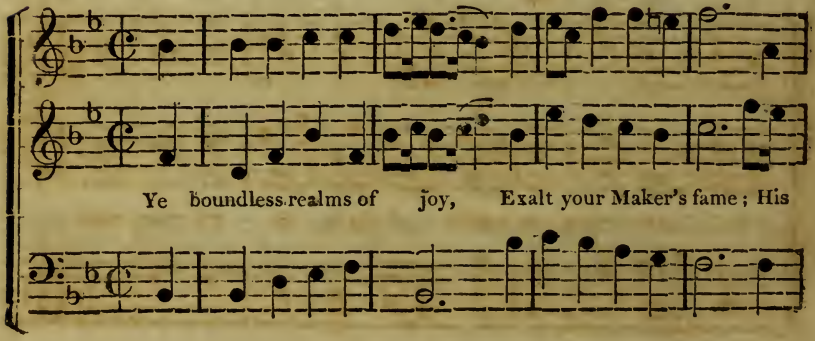

Behold! the bright morning appears, And Jesus re - vives from the
grave! His rising removes all our fears, And proves him almighty to save.
How strong were his tears and his cries! The worth of his blood how di-
Pia.
For.
vine! How perfect his great sacrifice, Who rose tho' he suffer'd for sin!

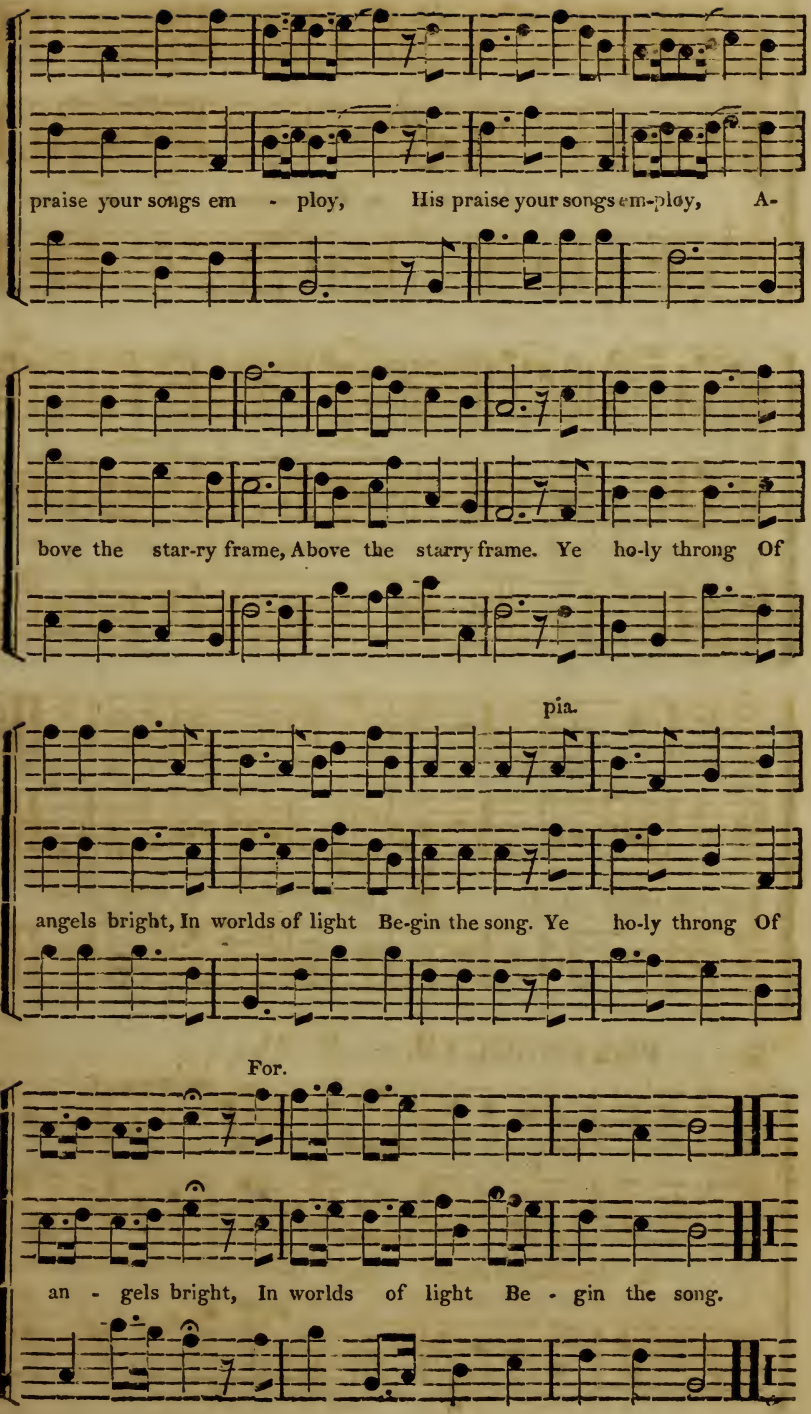

O God, my grateful soul aspires To celebrate thy name, My
tongue with cheerful songs of praise Shall cel - e - brate thy fame.
Awake, my heart, and thou, my voice, Thy willing trib - ute pay, And
let a hymn of sa - cred joy Sa - lute the op'ning day.

35. CARDIFF. H. M.

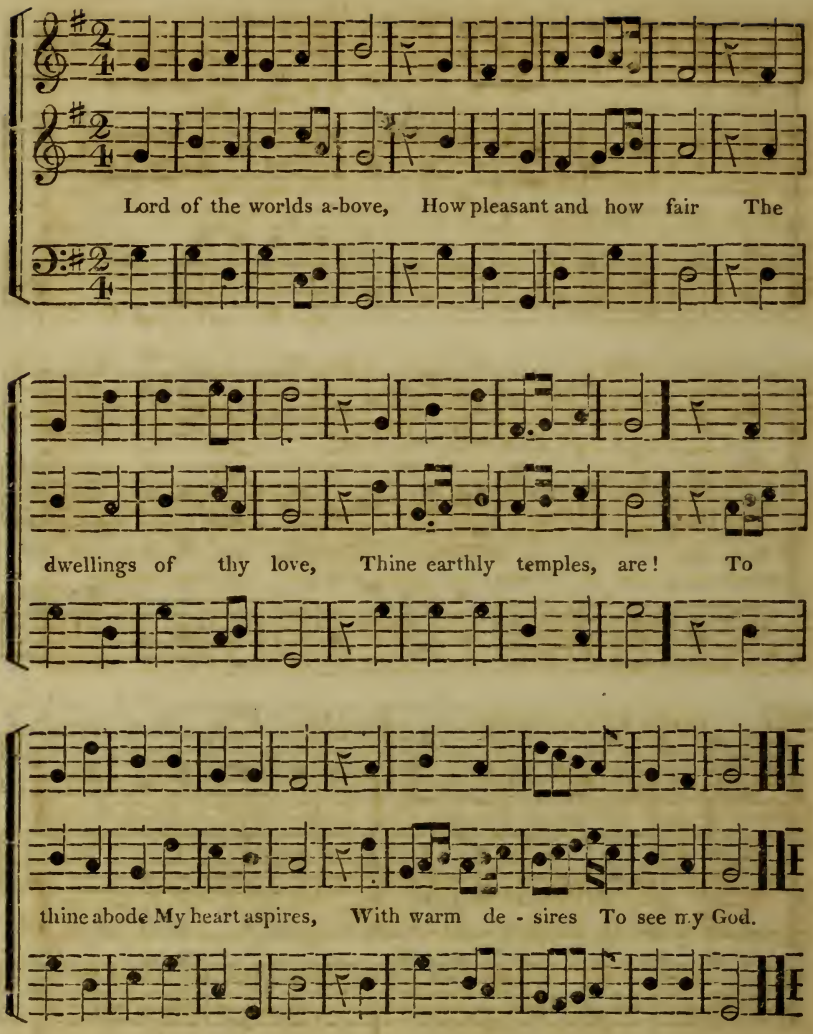


36. PORTSMOUTH. H. M.

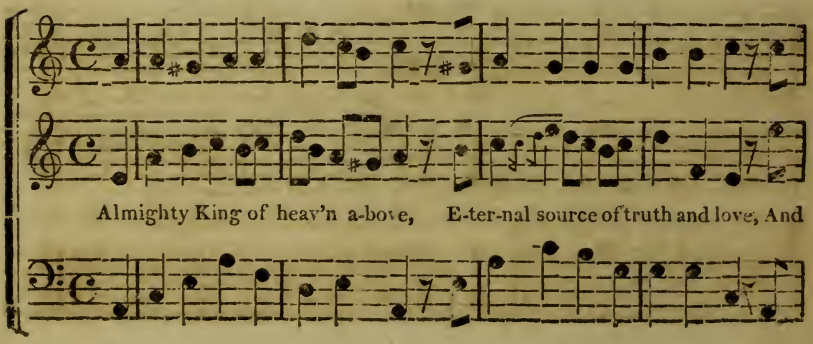


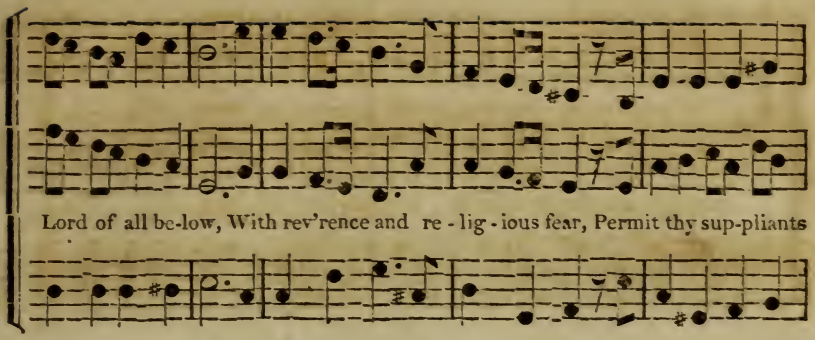

praise your songs em - ploy, His praise your songs em-ploy, A-
bove the star-ry frame, Above the starry frame. Ye ho-ly throng Of
pia.
angels bright, In worlds of light Be-gin the song. Ye ho-ly throng Of
For.
an - gels bright, In worlds of light Be - gin the song.

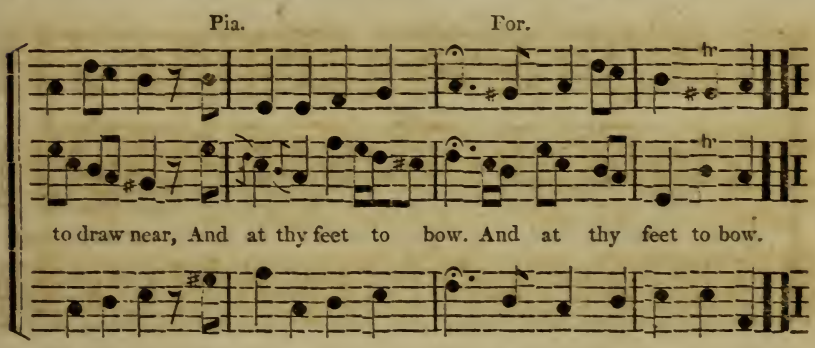
37. BETHESDA. H. M.



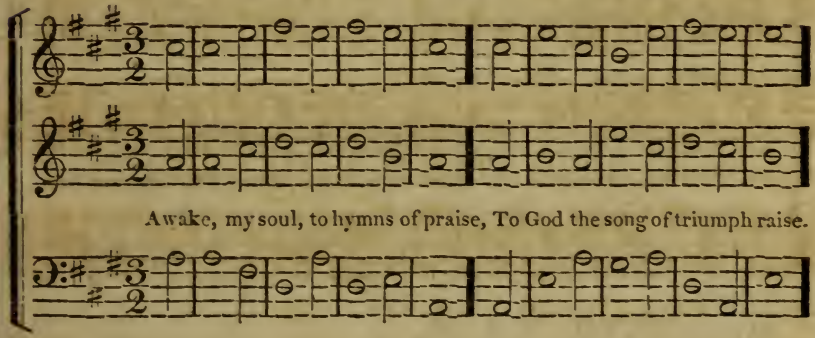
38. CHATHAM. P. M. H. 11.

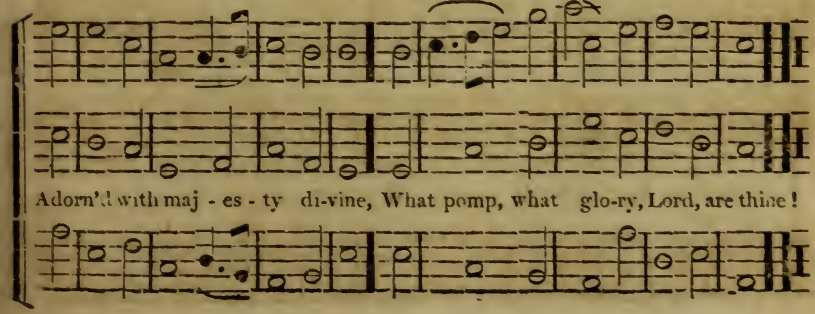




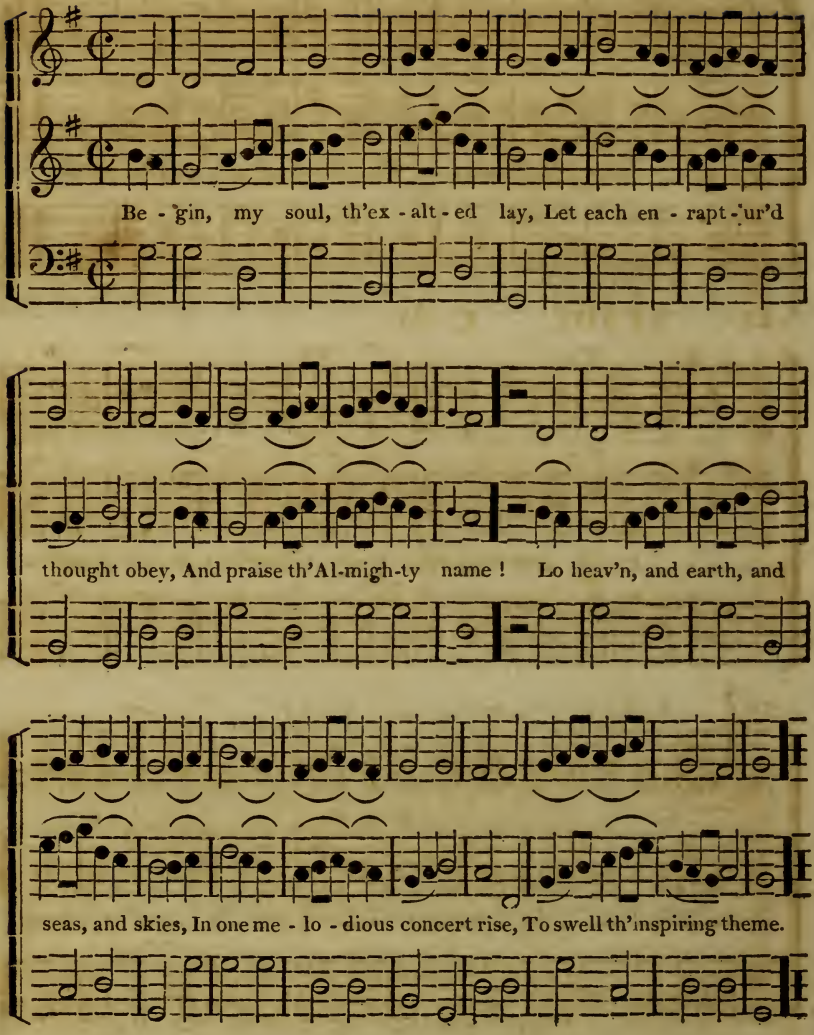


39. GREEN'S 100th. L. M.

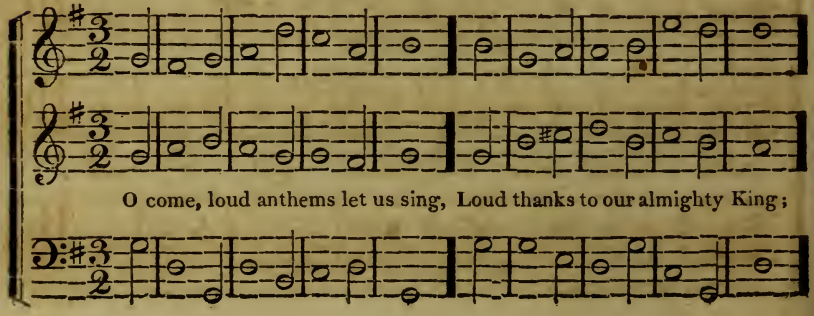


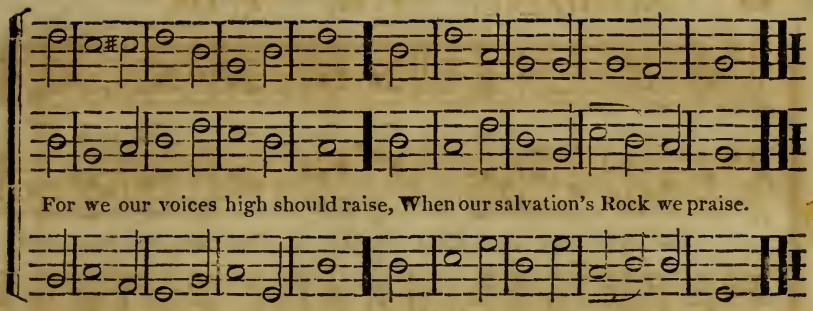


40. AITHLONE. P. M. P. 148.

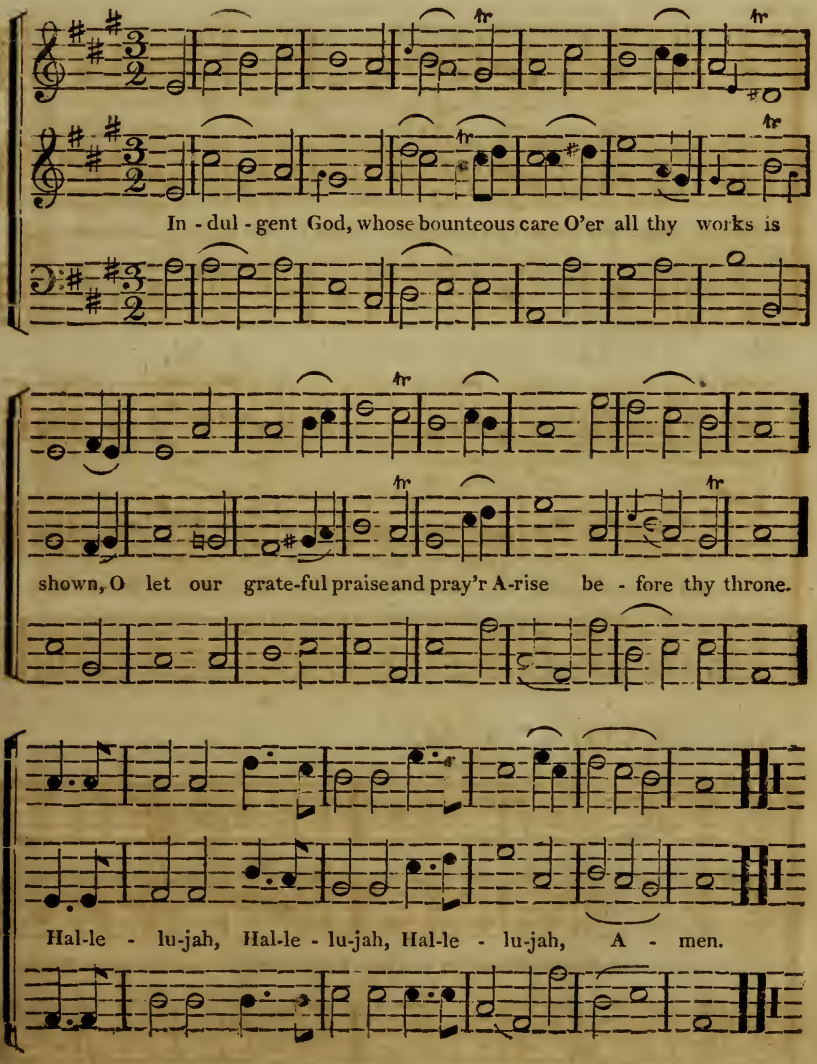


41. BATH. L. M.

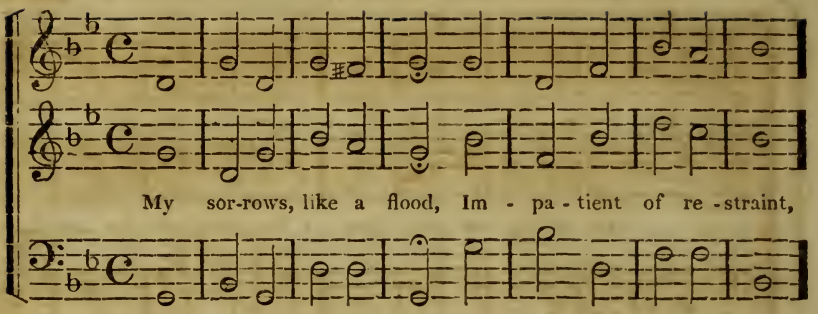


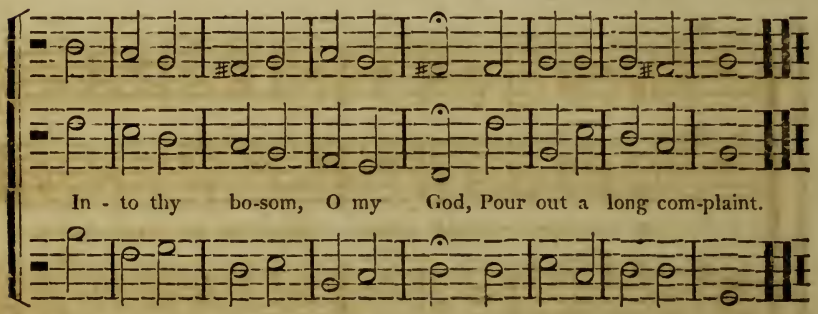

For we our voices high should raise, When our salvation's Rock we praise.

42. STADE. C. M.

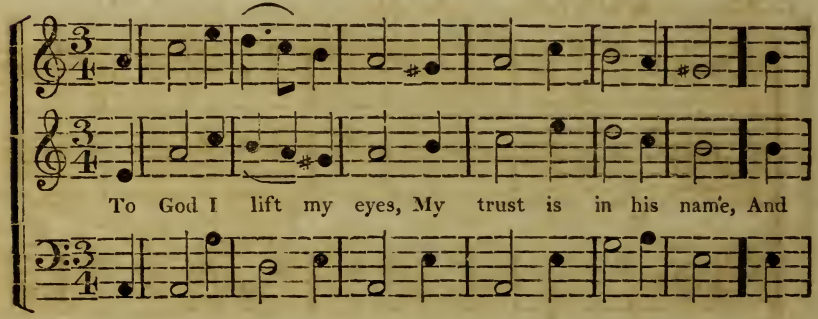

In - dul - gent God, whose bounteous care O'er all thy works is
shown, O let our grate-ful praise and pray'r A-rise be - fore thy throne.
Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, A - men.

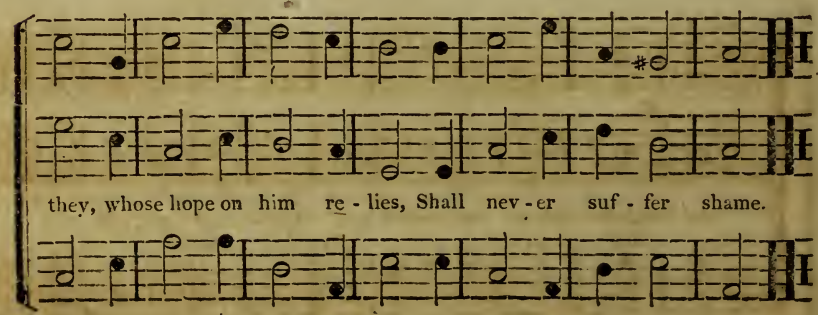
43. St. BRIDGE'S. C. M.

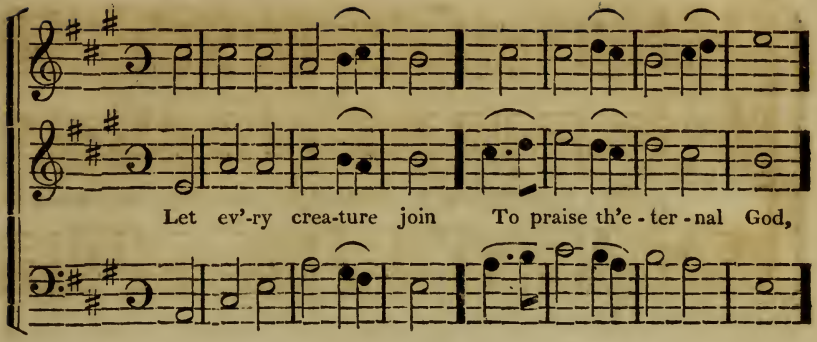


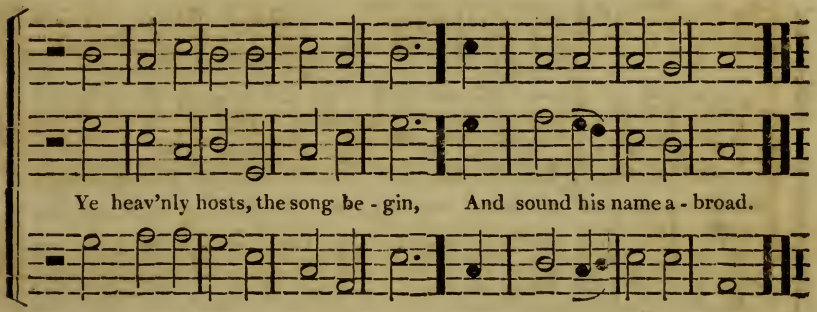


44. LITTLE MARLBORO'. S. M.

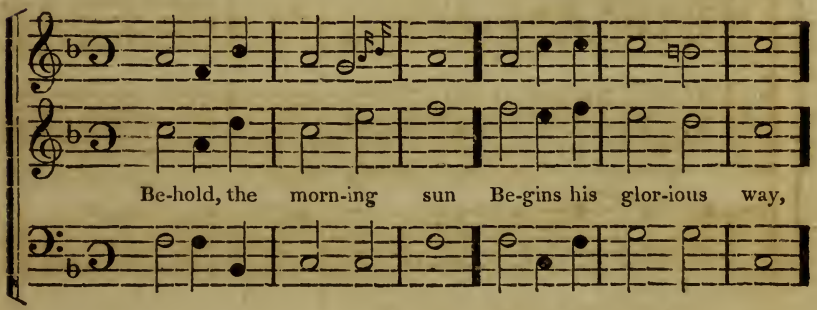


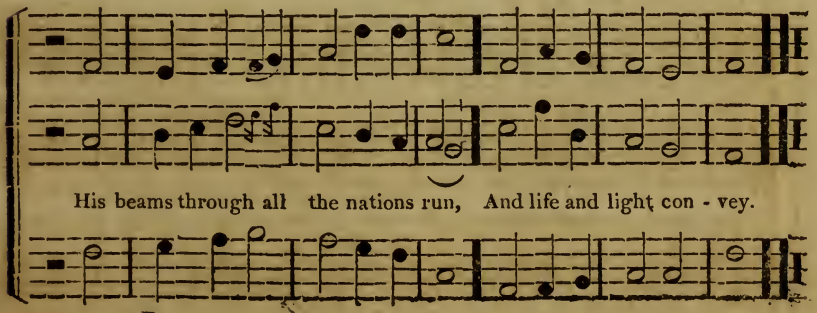



Let ev'-ry crea-ture join To praise th'e - ter - nal God,

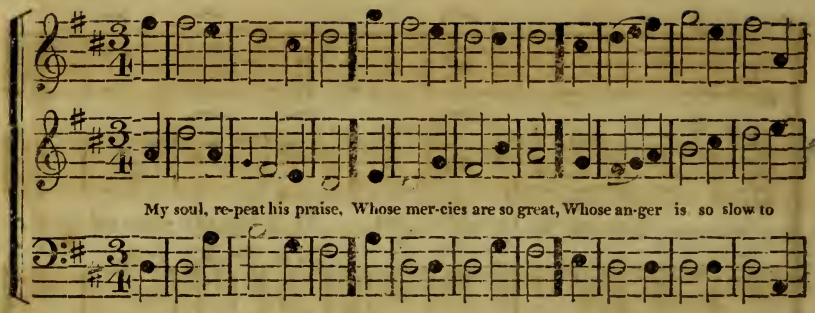

Ye heav'nly hosts, the song be - gin, And sound his name a - broad.

46. DOVER. S. M.

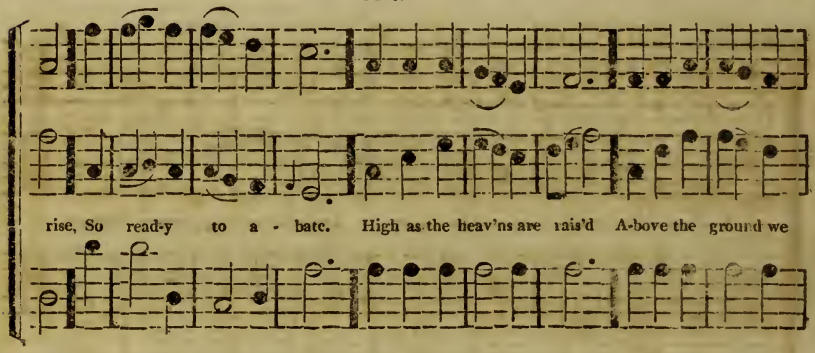

Be-hold, the morn-ing sun Be-gins his glor-ious way,


His beams through all the nations run, And life and light con - vey.

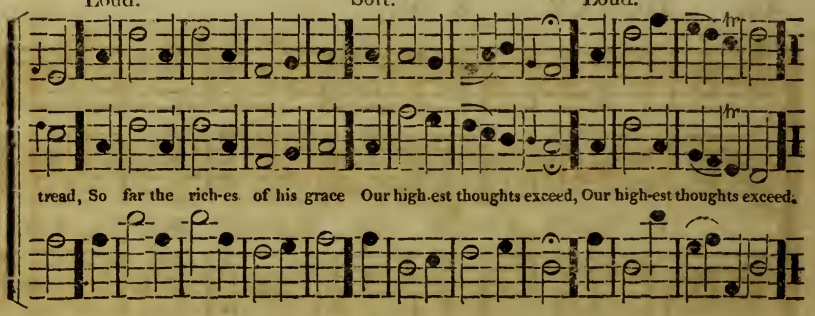
47. PELHAM. S. M.



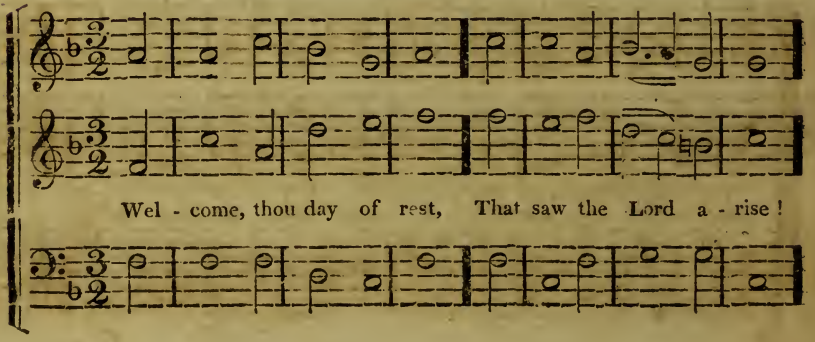
Soft.

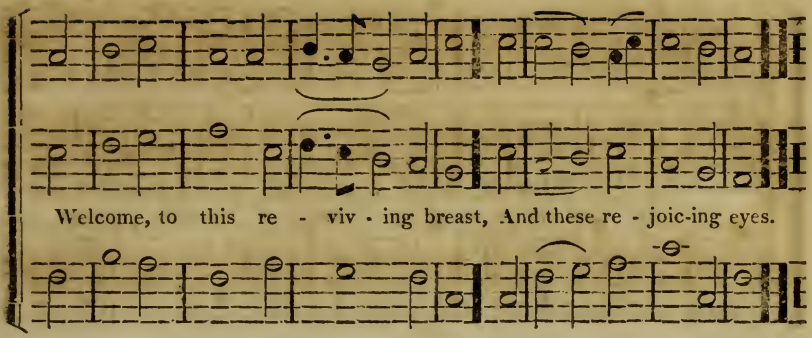


Loud. Soft. Loud.

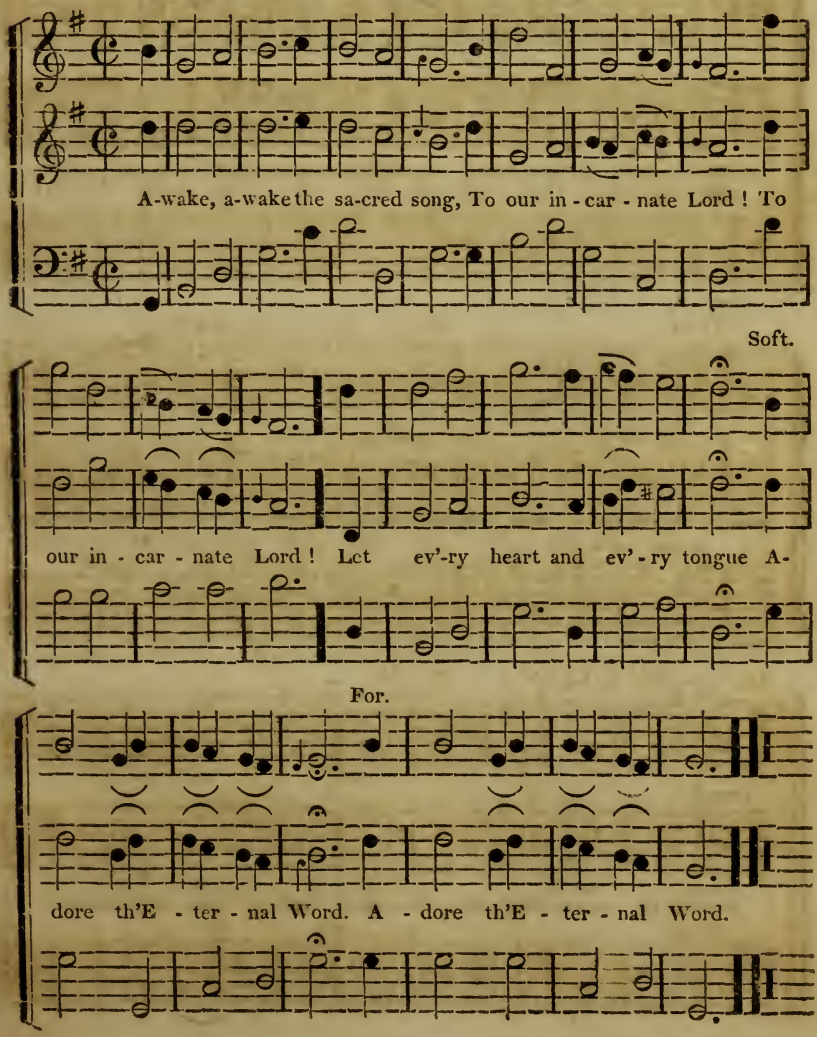


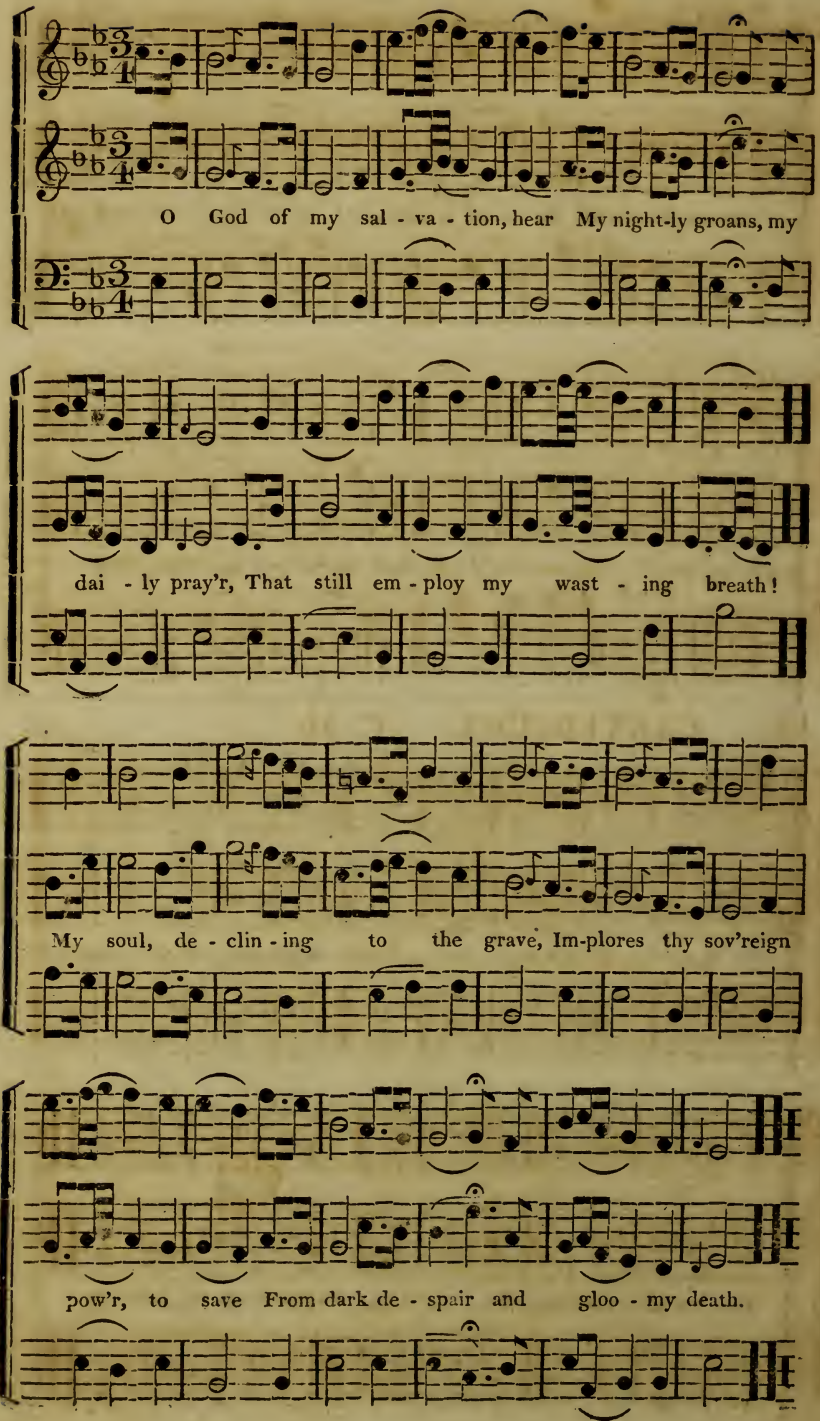
48. SUTTON. S. M.

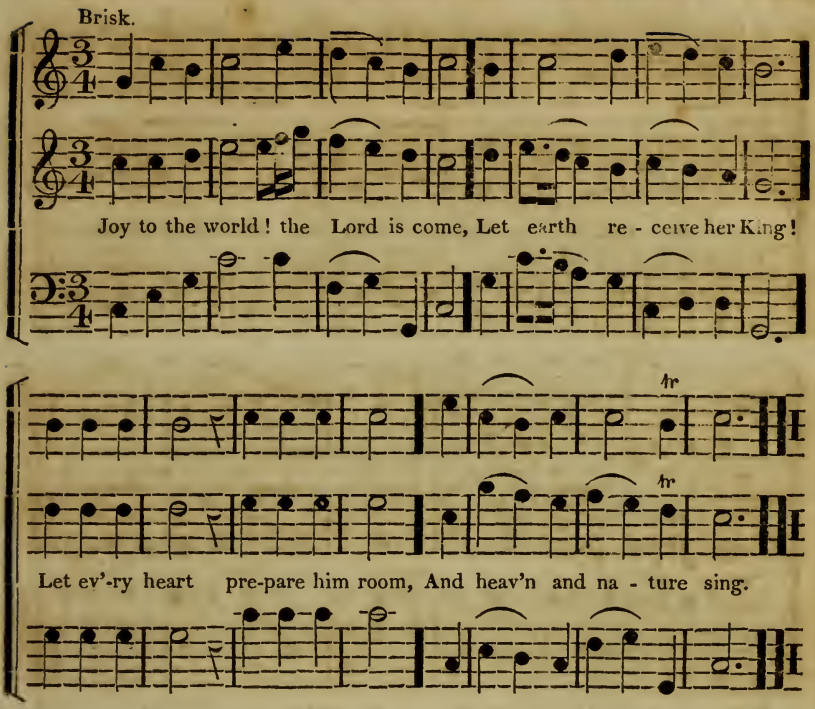




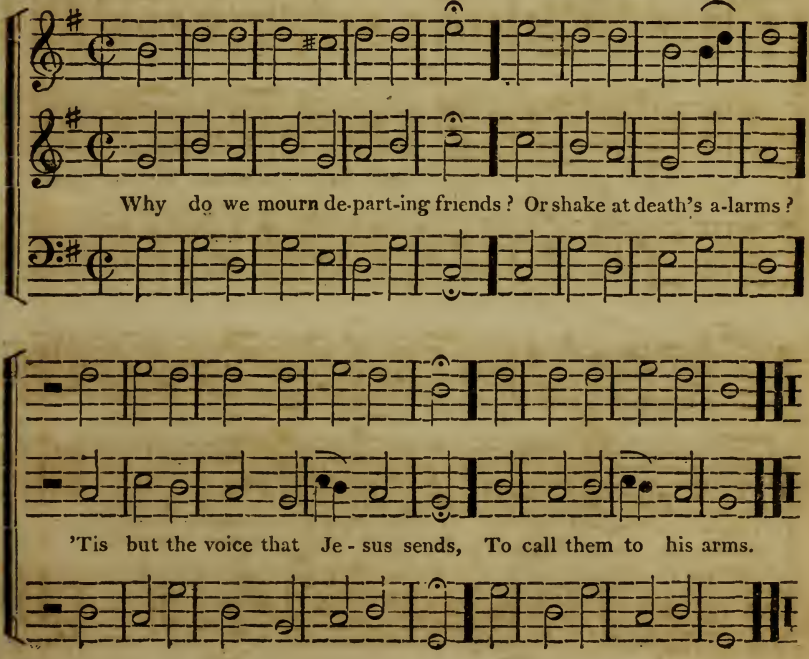
49. BRISTOL. C. M.



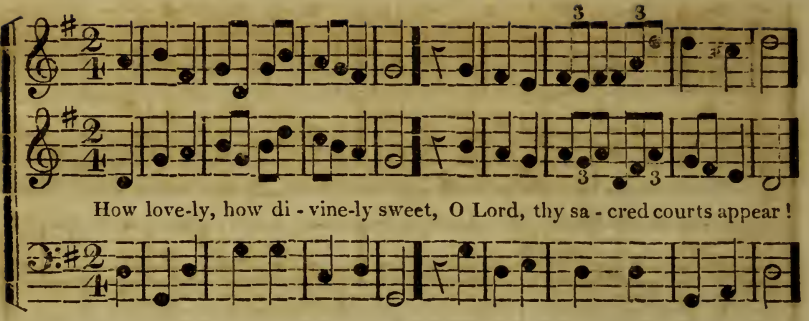

O God of my sal - va - tion, hear My night-ly groans, my
dai - ly pray'r, That still em - ploy my wast - ing breath!
My soul, de - clin - ing to the grave, Im-plores thy sov'reign
pow'r, to save From dark de - spair and gloo - my death.

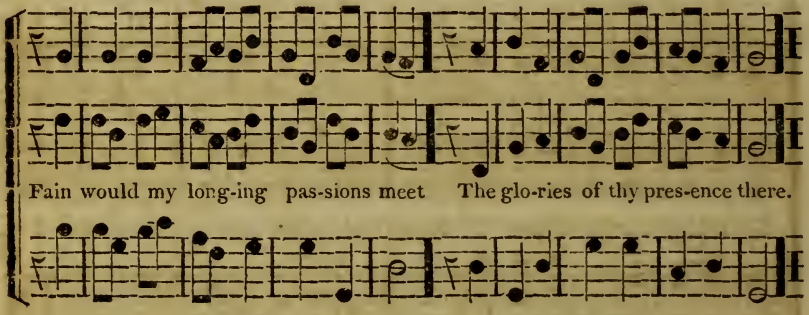


52. CANTERBURY. C. M.

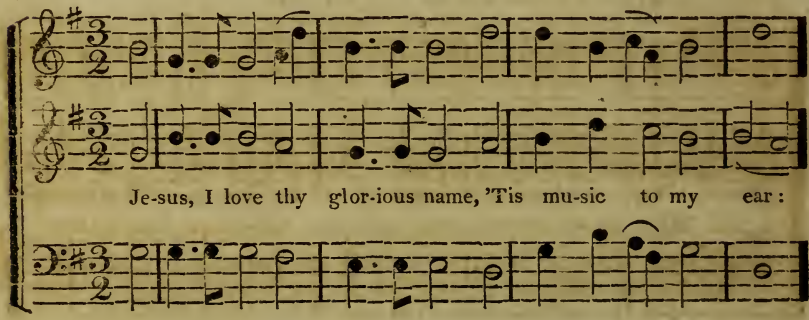


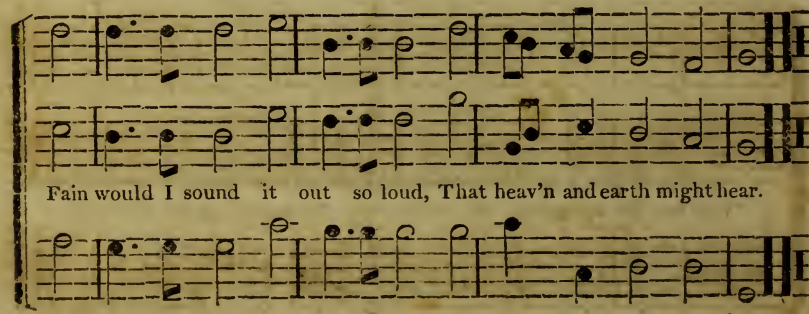
53. PORTUGAL. L. M.

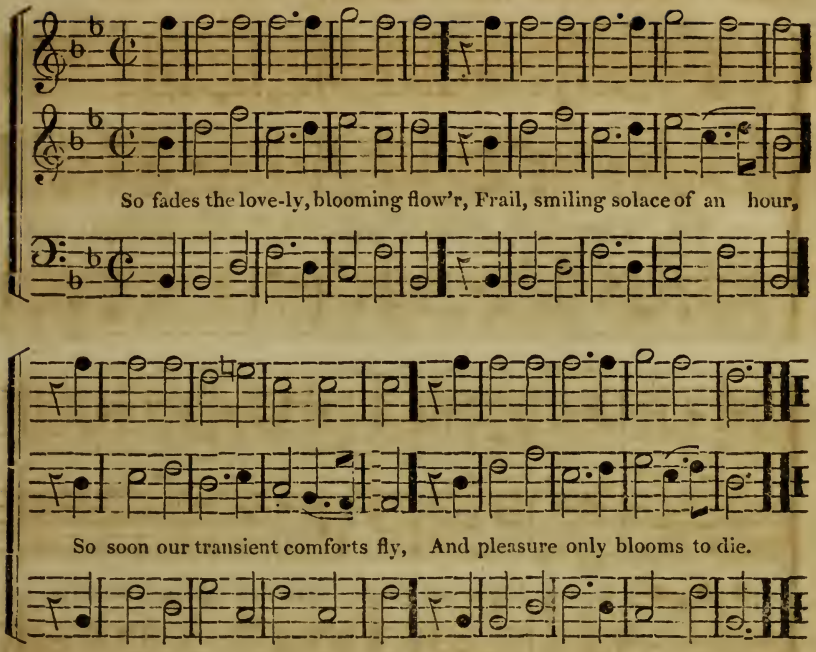




54. ARLINGTON. C. M.

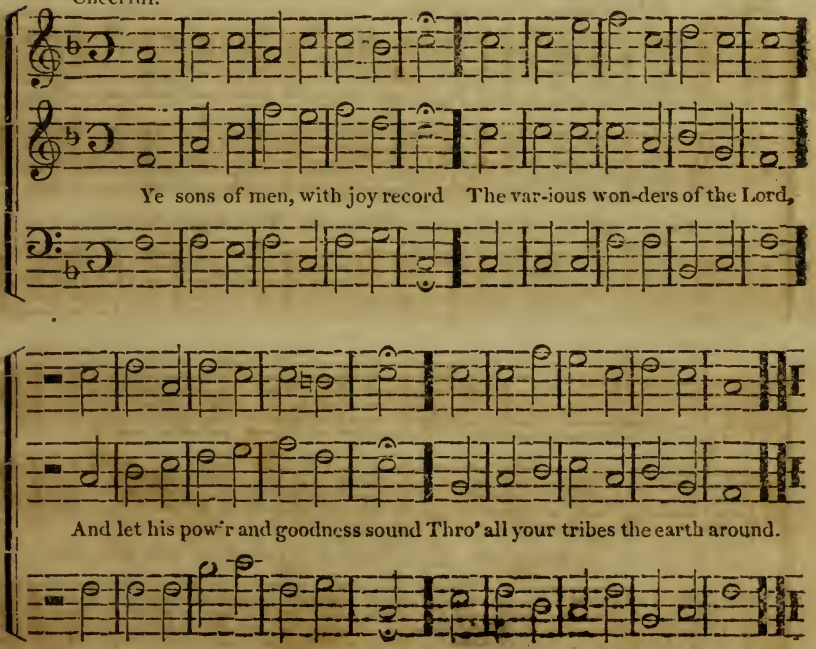




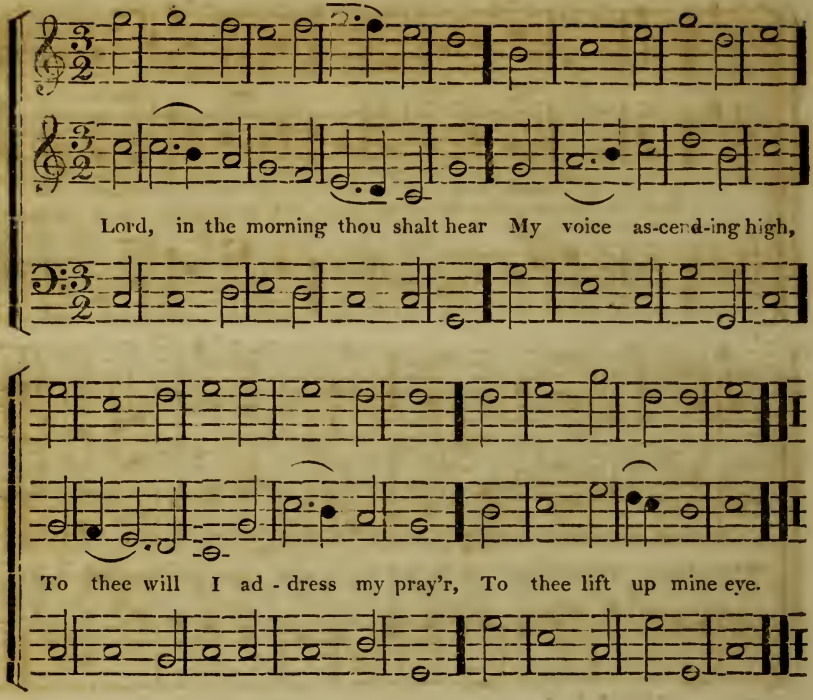


56. WELLS.

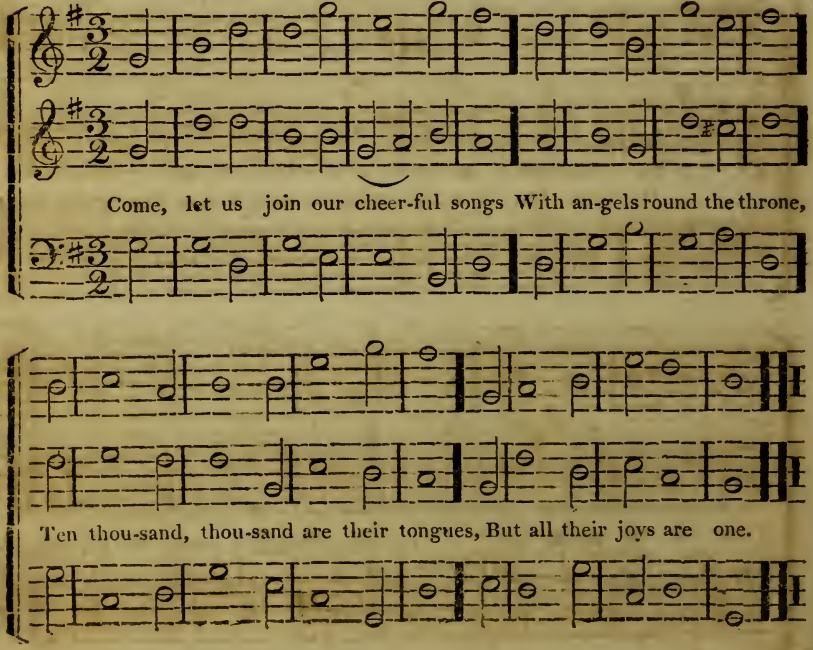
Cheerful.



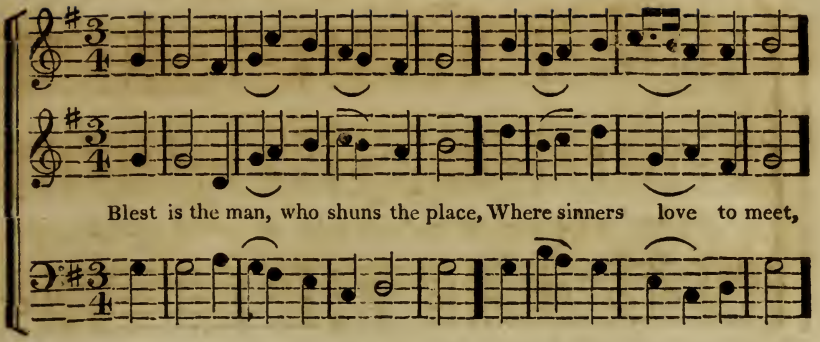
57. COLCHESTER. C. M.

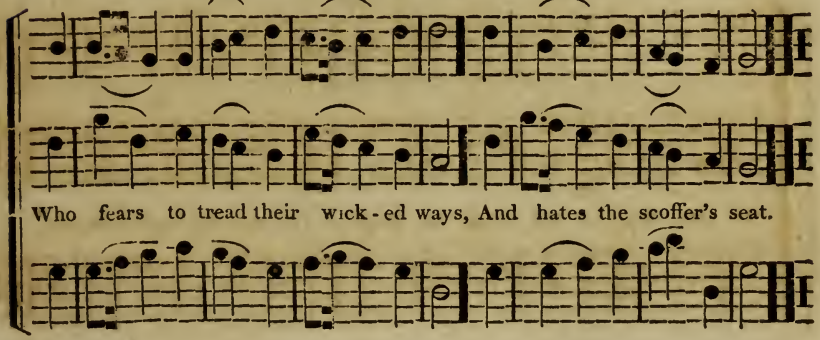


58. MEAR. C. M.

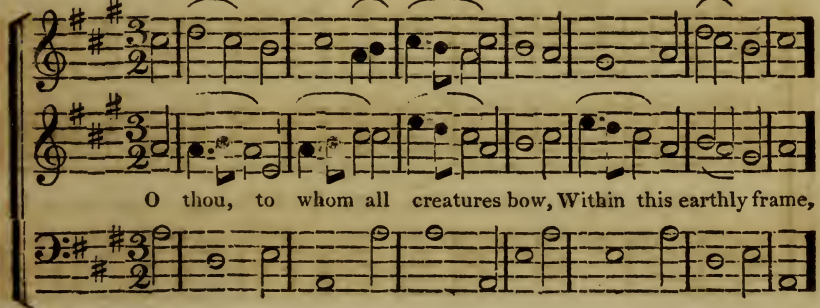


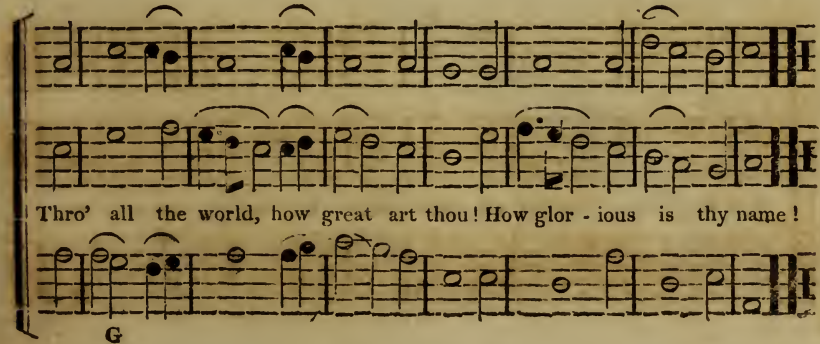
St. PATRICK'S. C. M. 59. 60.



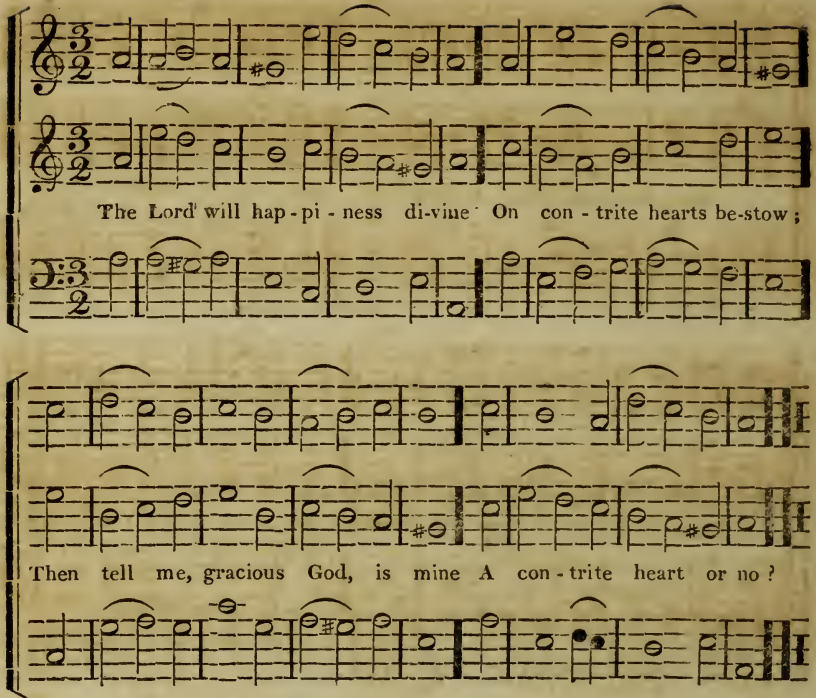


60. St. MARTIN'S. C. M.

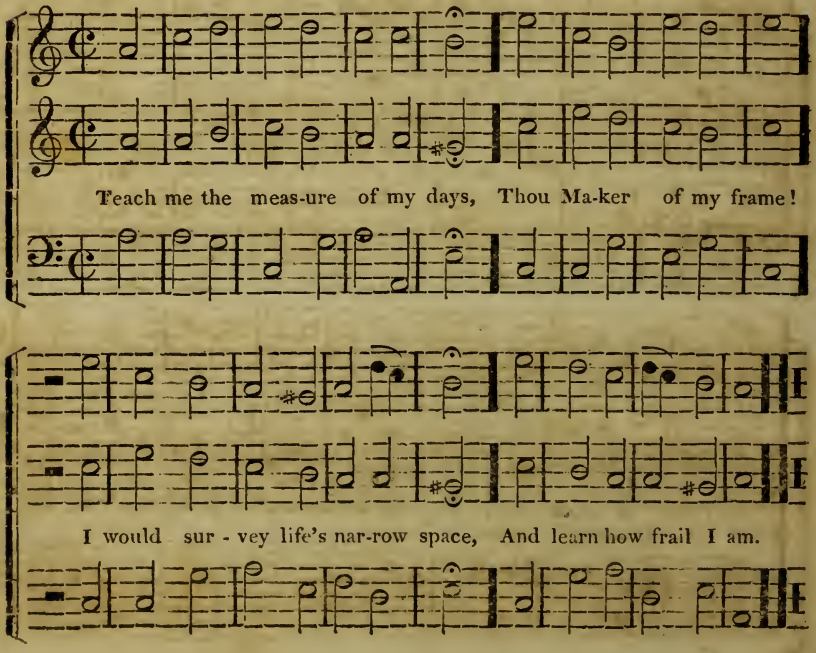




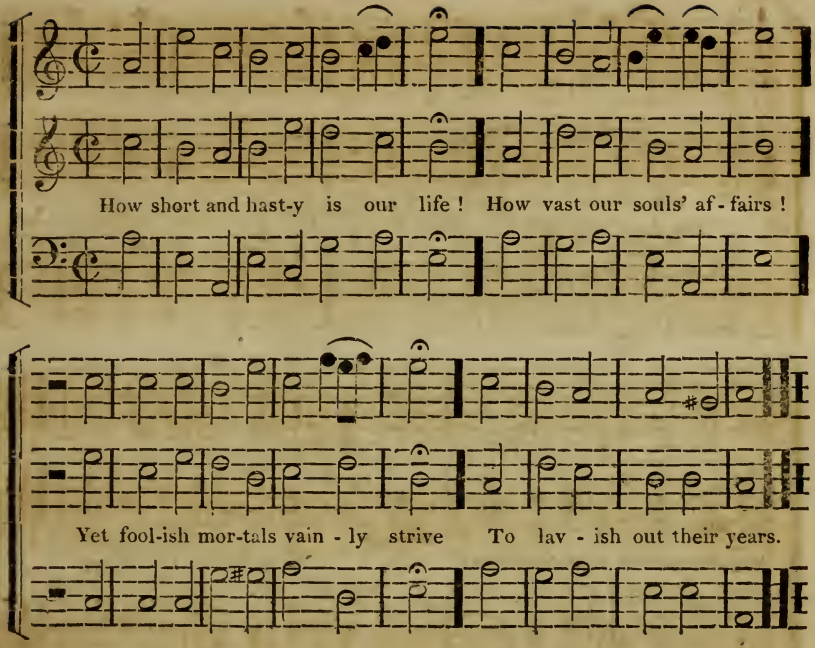
61. CROWLE. C. M.



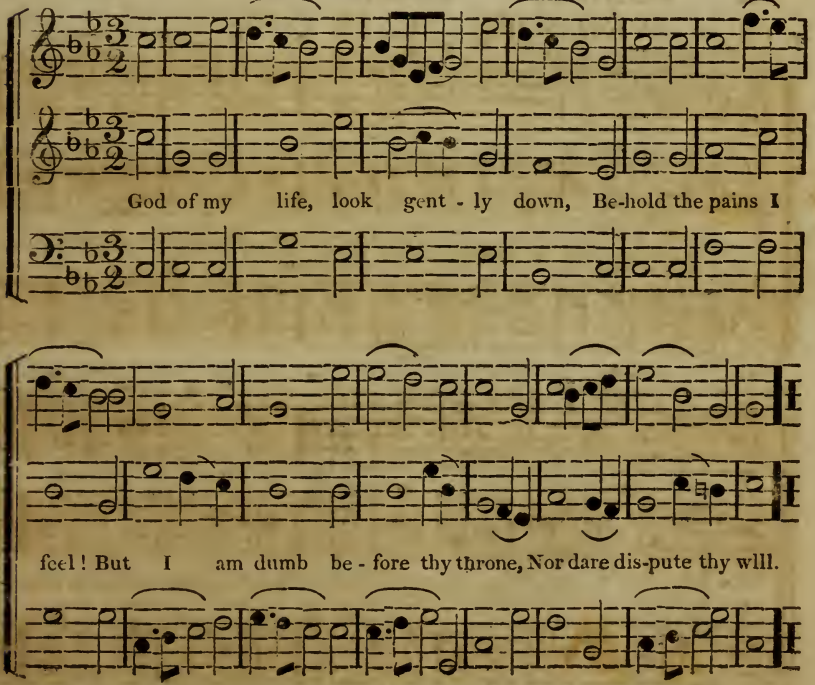
62. WINDSOR. C. M.



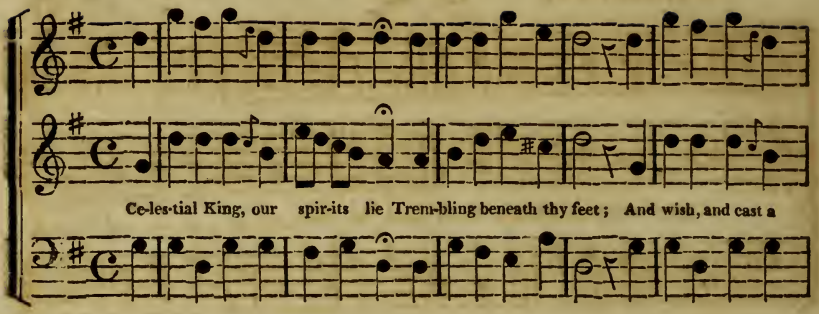
ELGIN. C. M. 63. 64.

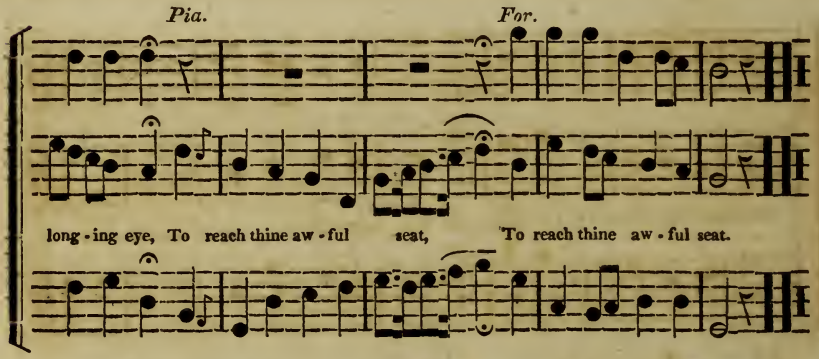


64. POLAND. C. M.

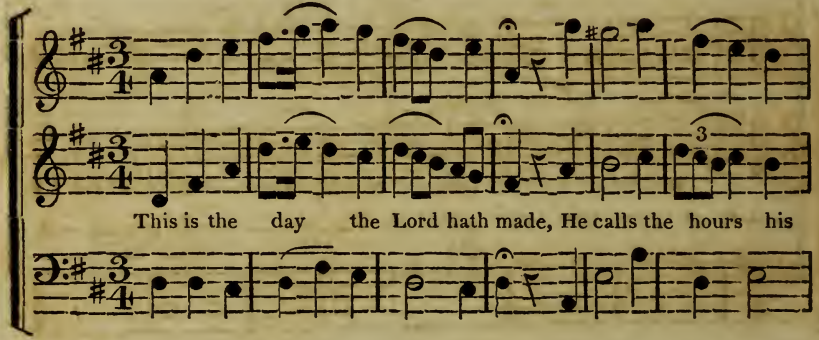


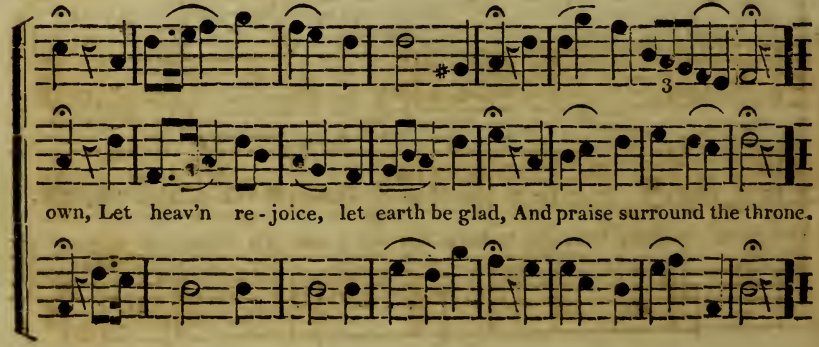
65. BRAY. C. M.



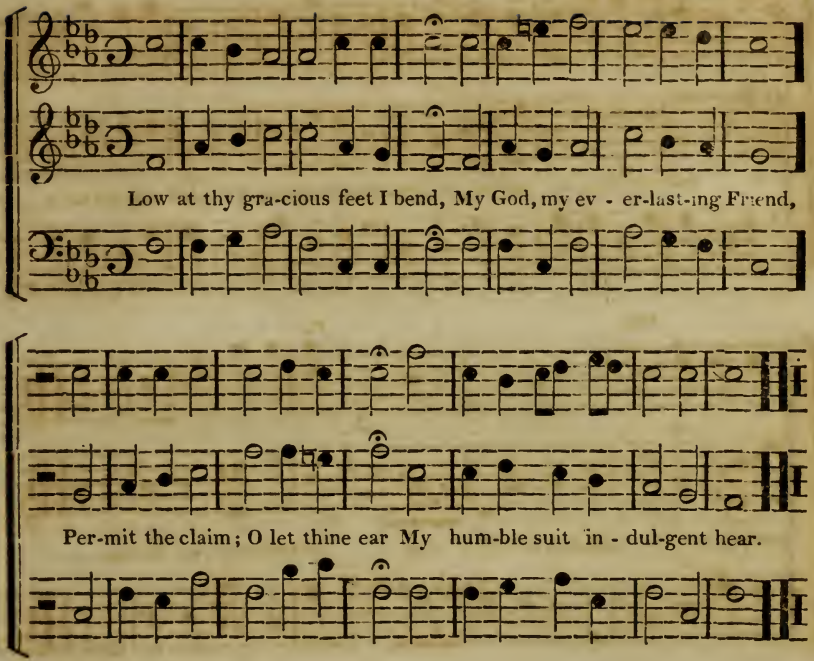


66. SUNDAY. C. M.

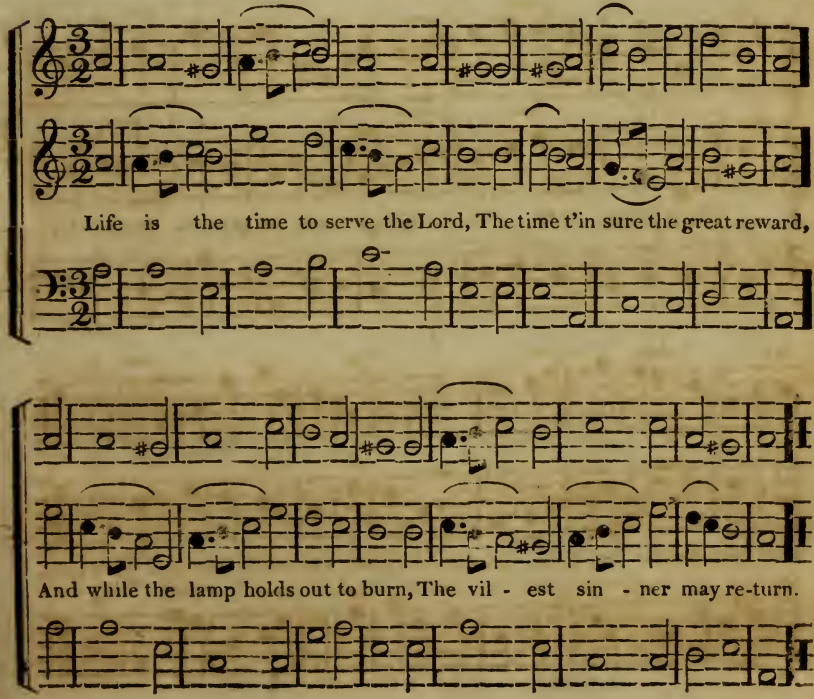




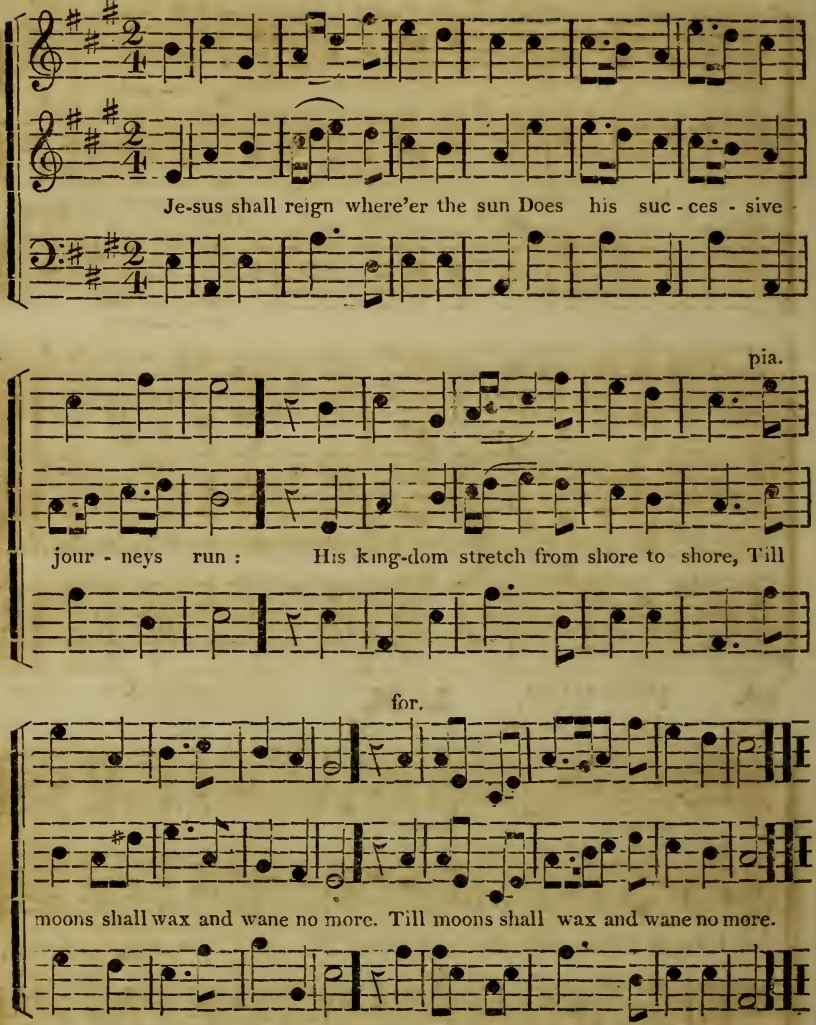
WINDHAM. L. M. 67. 68.



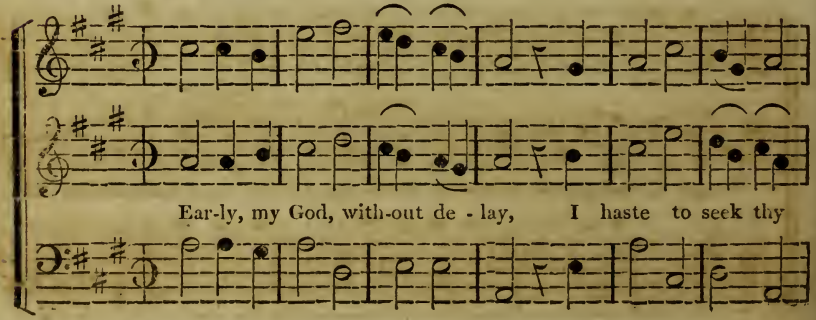
68. PUTNEY. L. M.



69. LEYDEN. L. M.



70. DEVIZES. C. M.



pia.

face : My thirst - y spir - it faints a - way, With-

for.

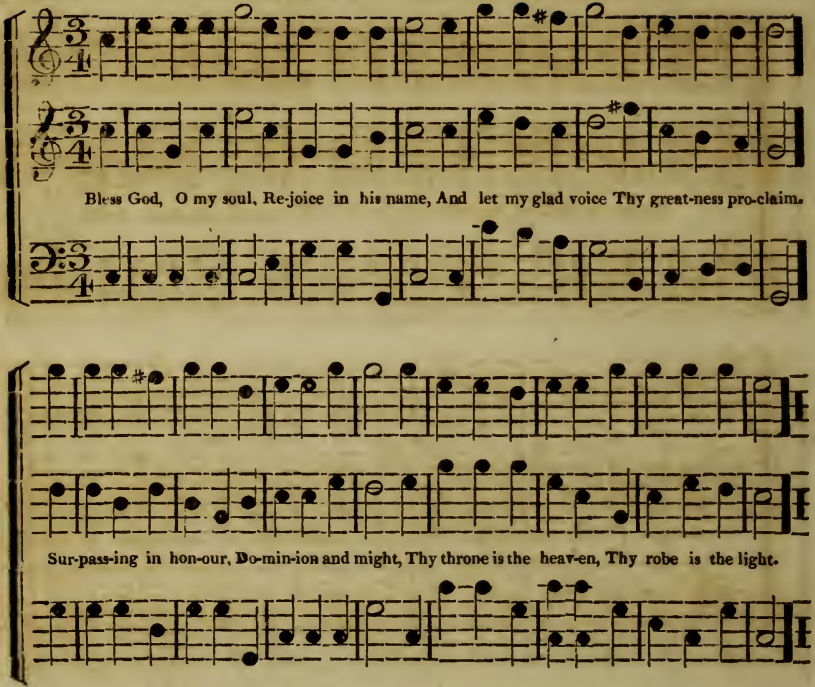
out thy cheer - ing grace, With - out thy cheer - ing grace.

71. DALSTON. P. M.

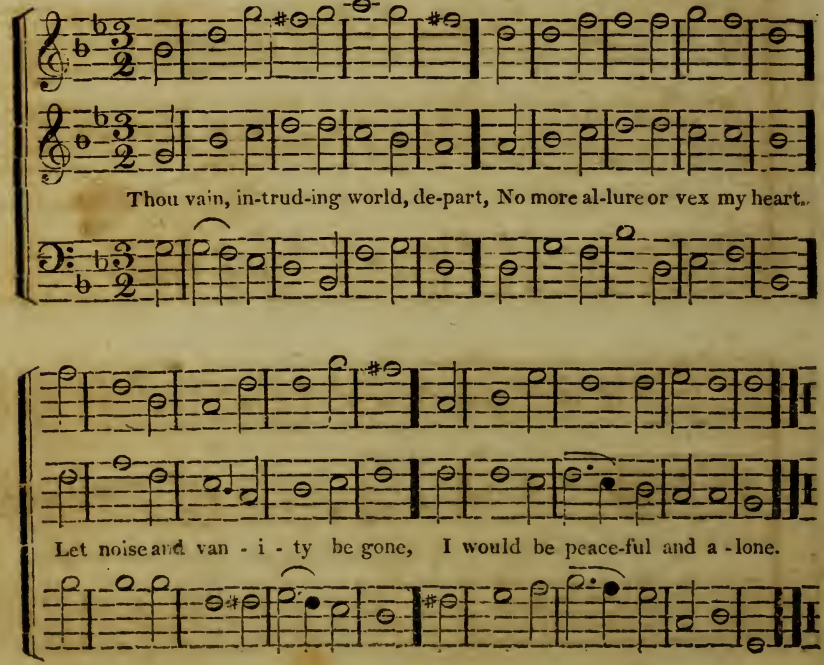
How does my heart re-joice, To hear the pub-lic voice, Come, let us seek our God to - day!

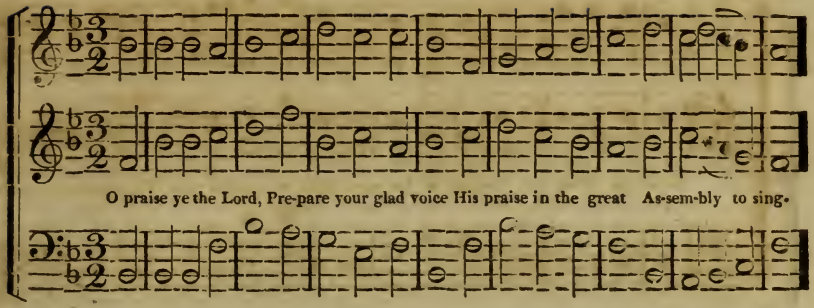
Yes, with a cheer-ful zeal, We haste to Zi-on's hill, And there our vows and hon-ours pay.

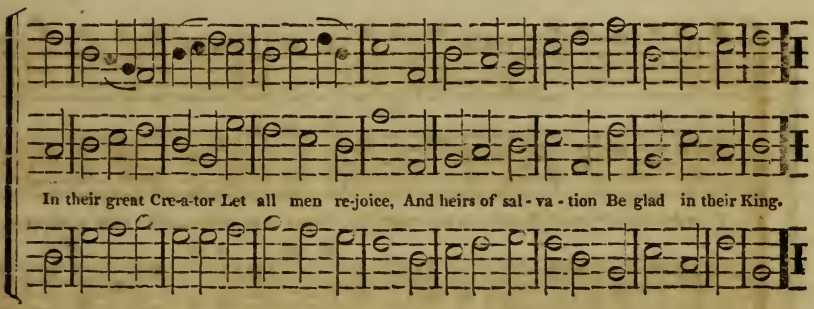
72. CHESHUNT. P. M.



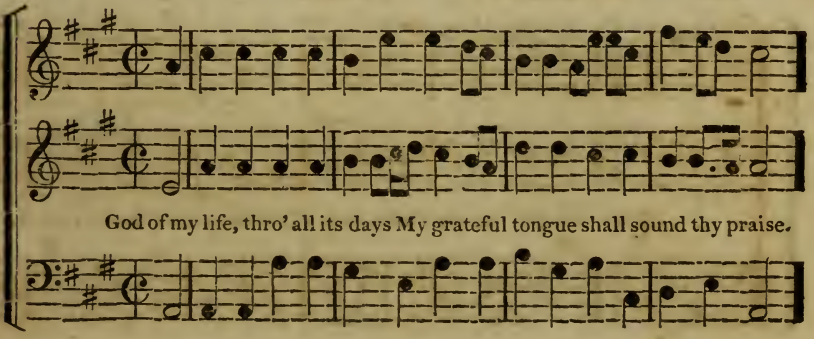
73. BABYLON. L. M.

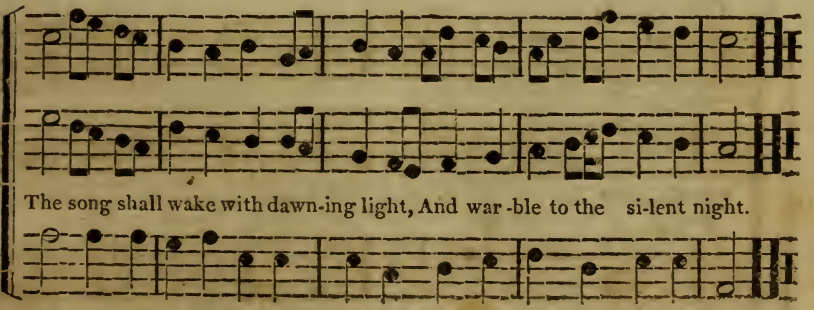


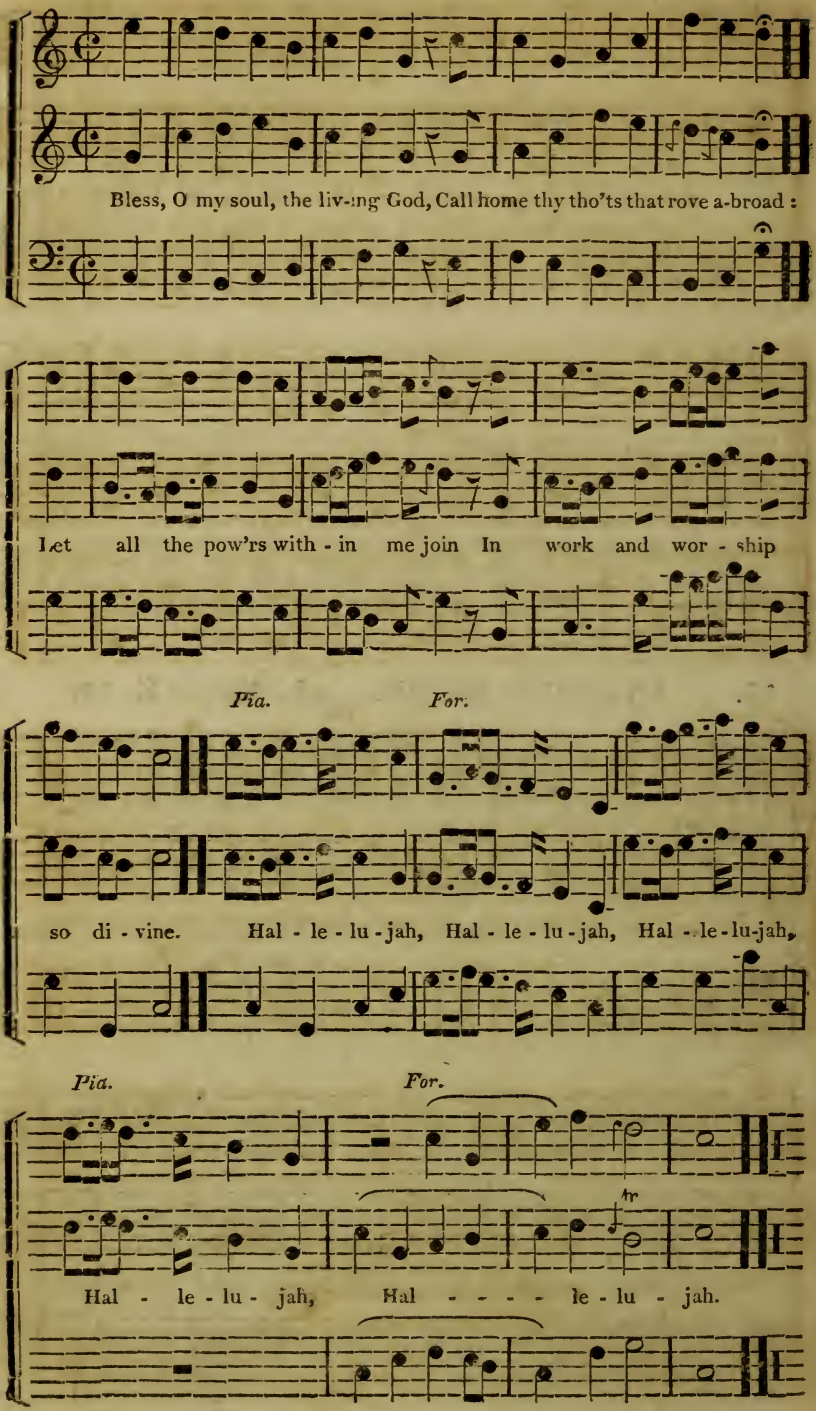




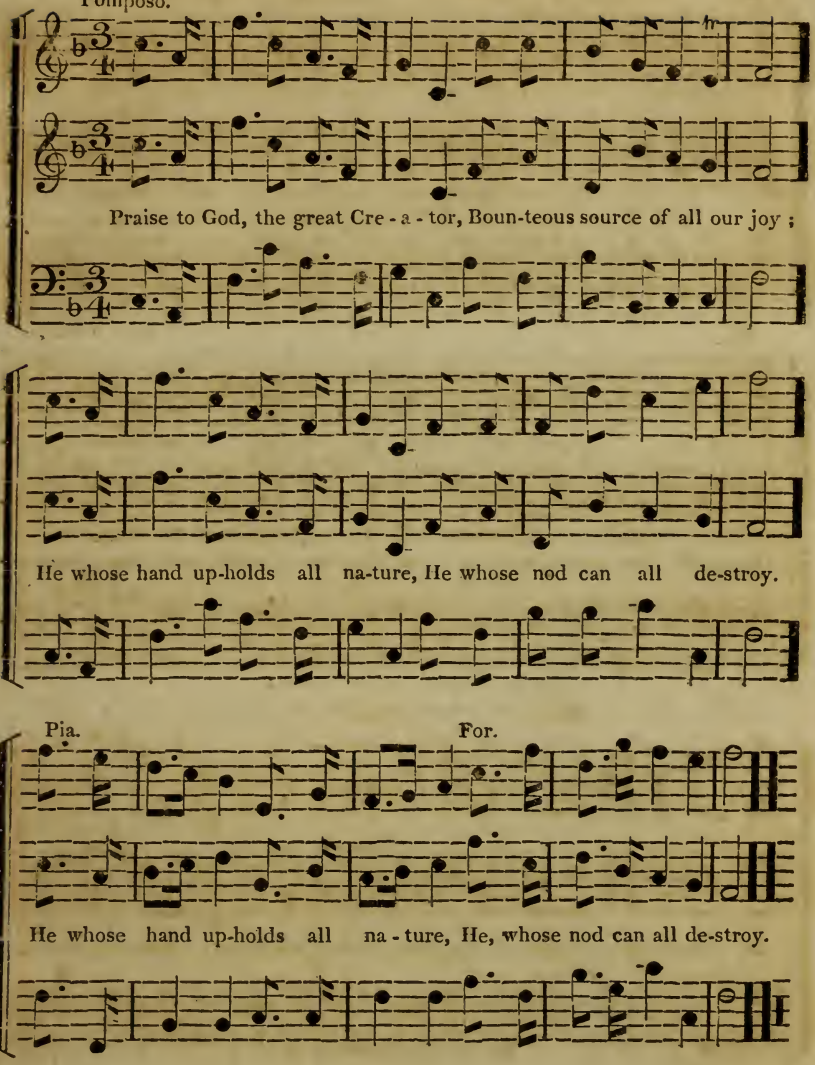
75. EVENING HYMN. L. M. H. 79.






Bless, O my soul, the liv-ing God, Call home thy tho'ts that rove a-broad :
Let all the pow'rs with - in me join In work and wor - ship
Pia. For.
so di - vine. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Pia. For.
tr
Hal - le - lu - jah, Hal - - - - le - lu - jah.

Pomposo.

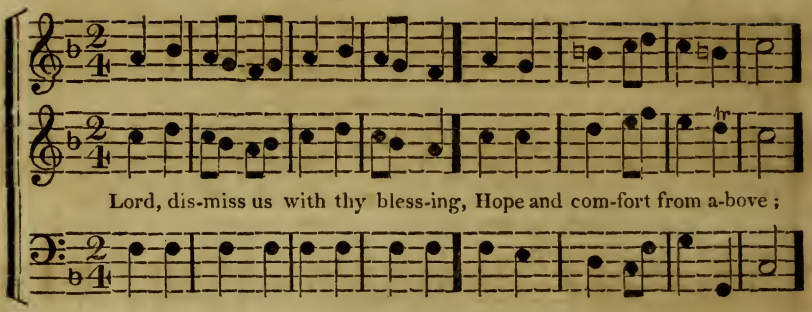


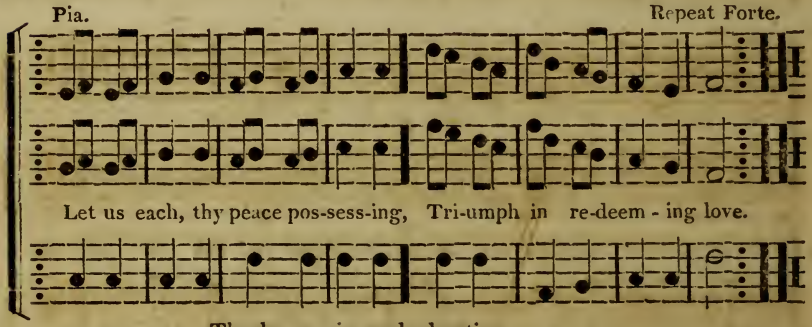
2 Saints, with pious zeal attending,
Now the grateful tribute raise ;
Solemn songs to heav'n ascending,
Join the universal praise.

3 Every secret fault confessing,
Deeds unrighteous, thought of sin,
Seize, O seize the proffer'd blessing,
Grace from God, and peace within.

4 Heart and voice with rapture swelling,
Still the song of glory raise ;
On the theme immortal dwelling,
Join the universal praise.

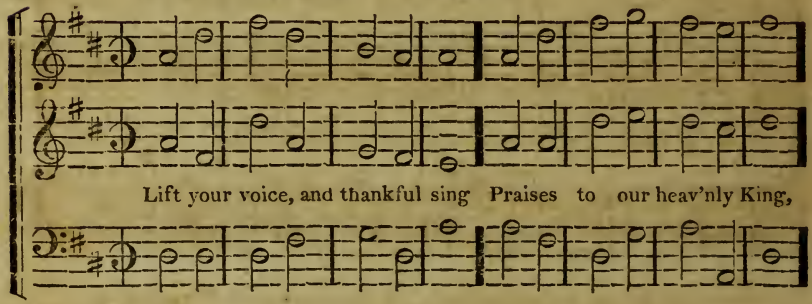
78. SICILIAN HYMN. P. M.

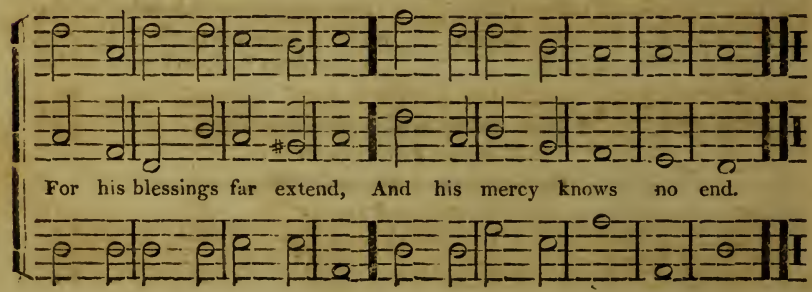


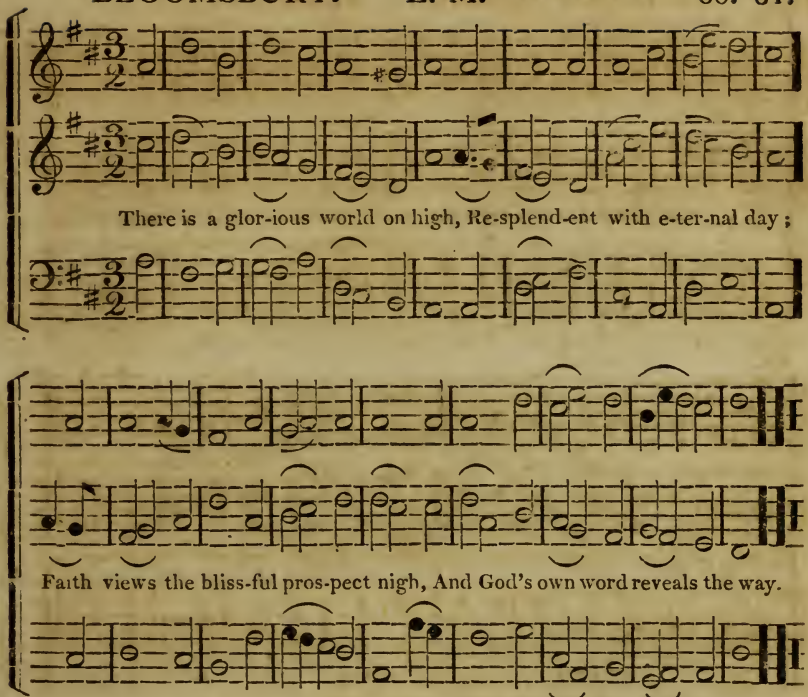


Thanks we give and adoration,
For thy gospel's joyful sound;
May the fruits of thy salvation
In our hearts and lives abound.

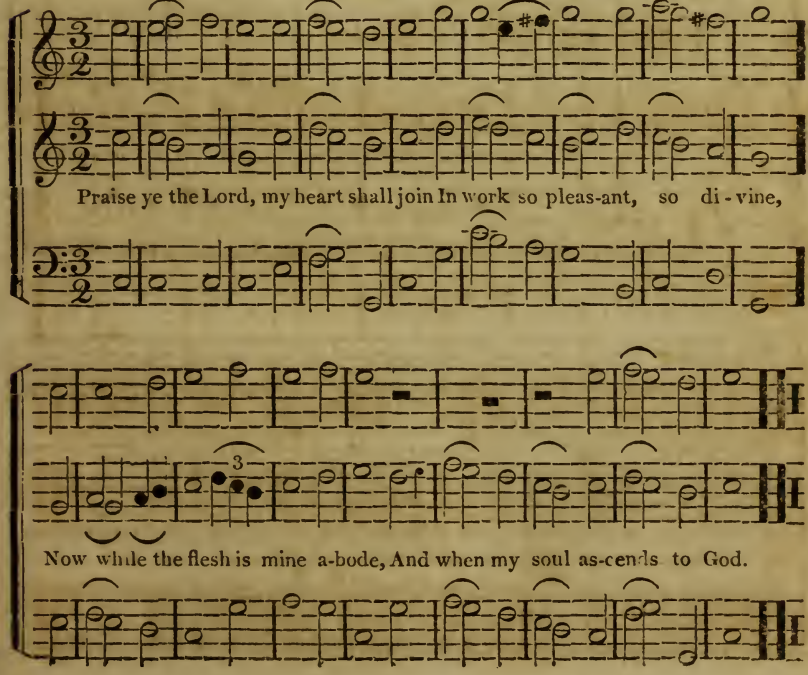
79. LANCASTER. Sevens.



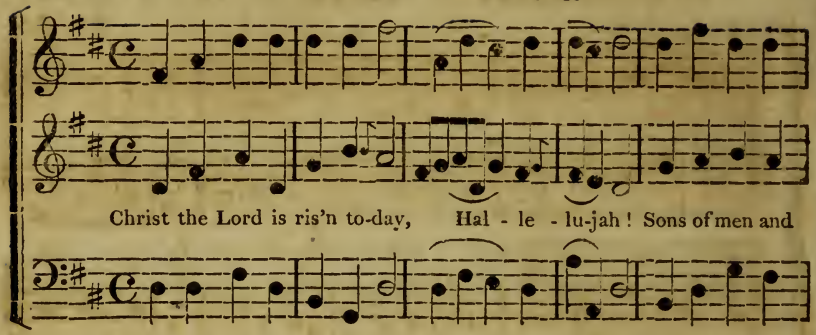


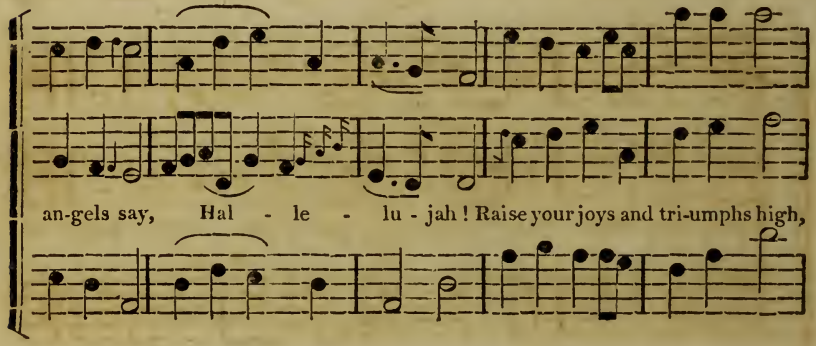


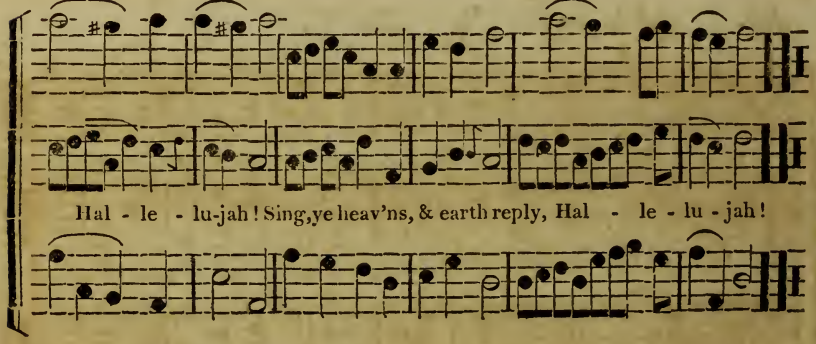
81. ALL SAINTS. L. M.



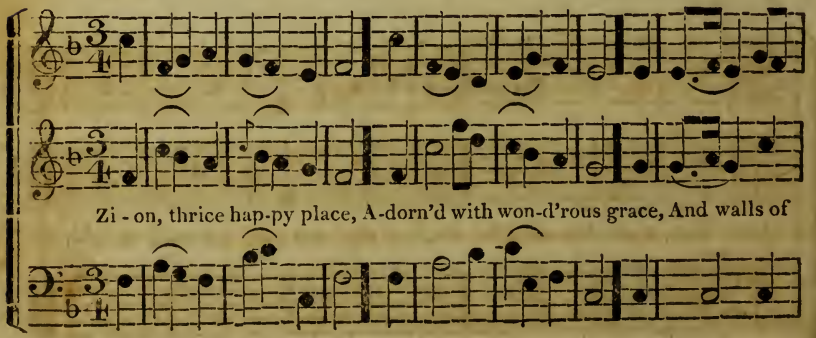
82. EASTER HYMN. Sevens.

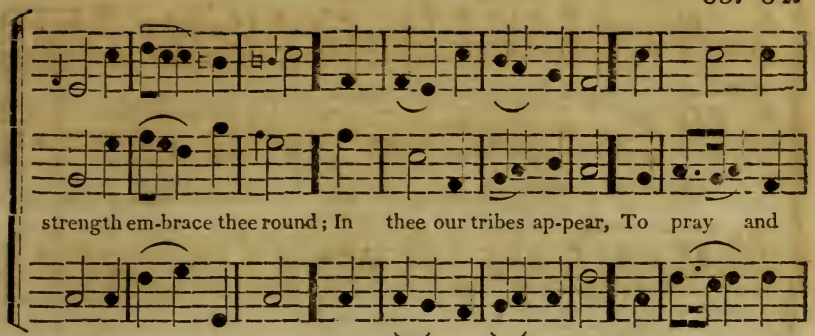


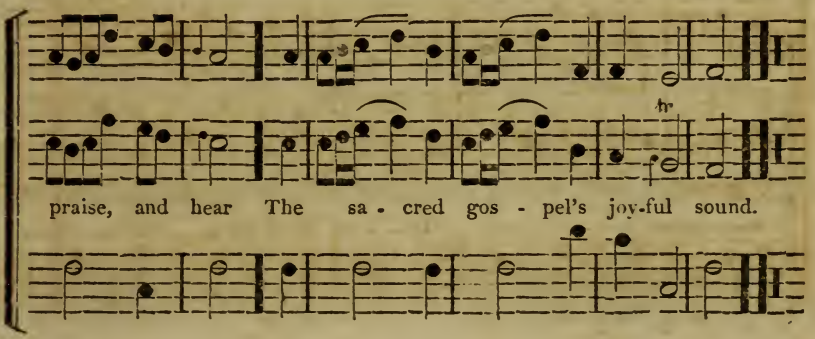




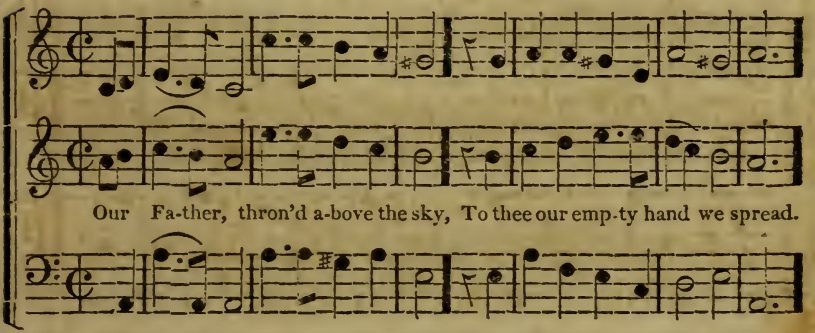
83. ZION. P. M.

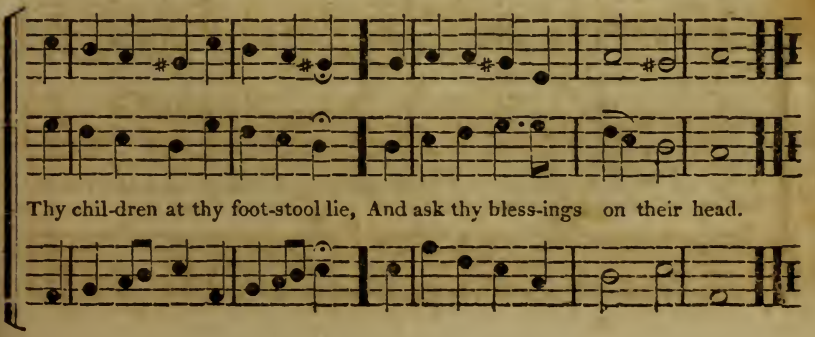



strength em-brace thee round; In thee our tribes ap-pear, To pray and

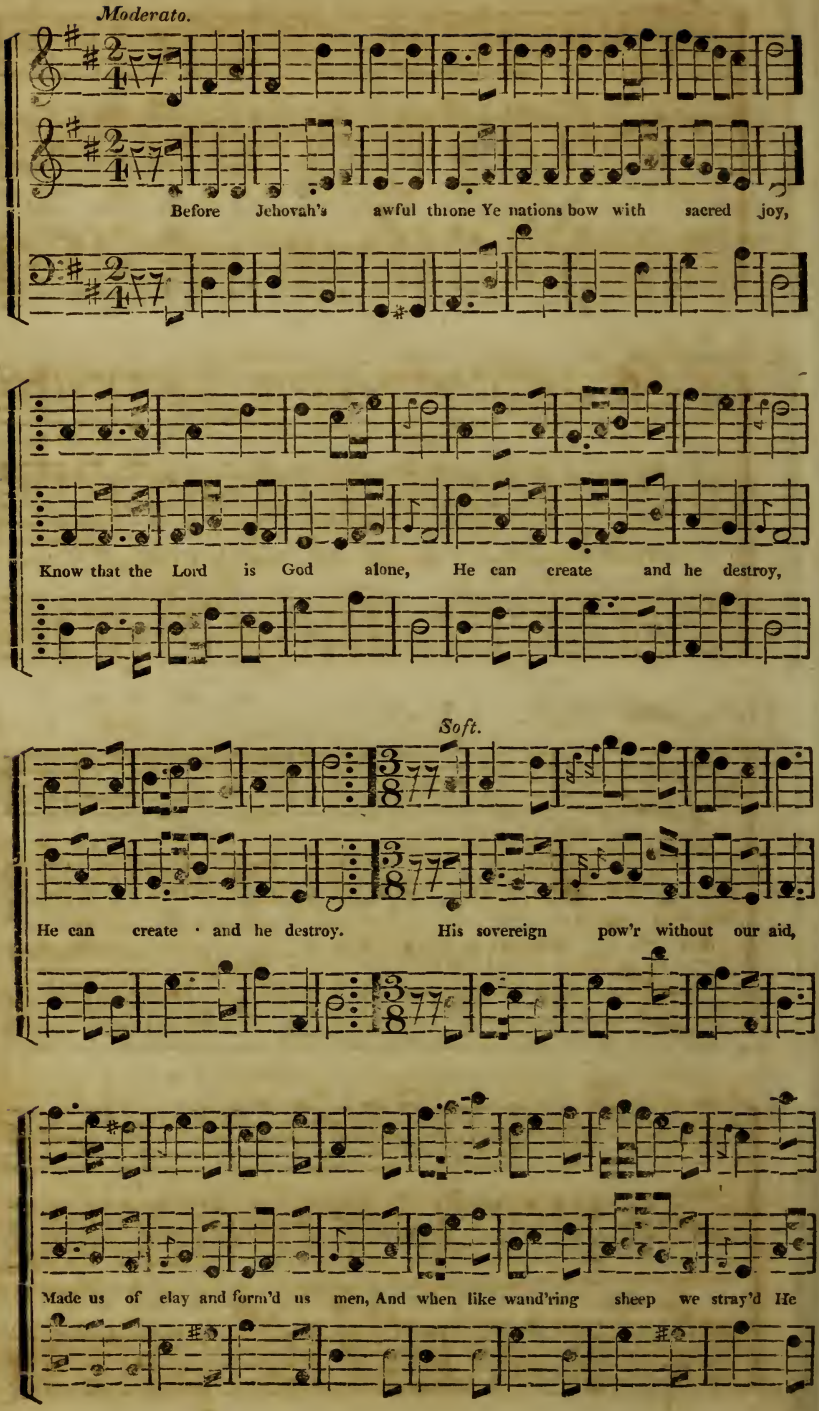

tr
praise, and hear The sa - cred gos - pel's joy-ful sound.

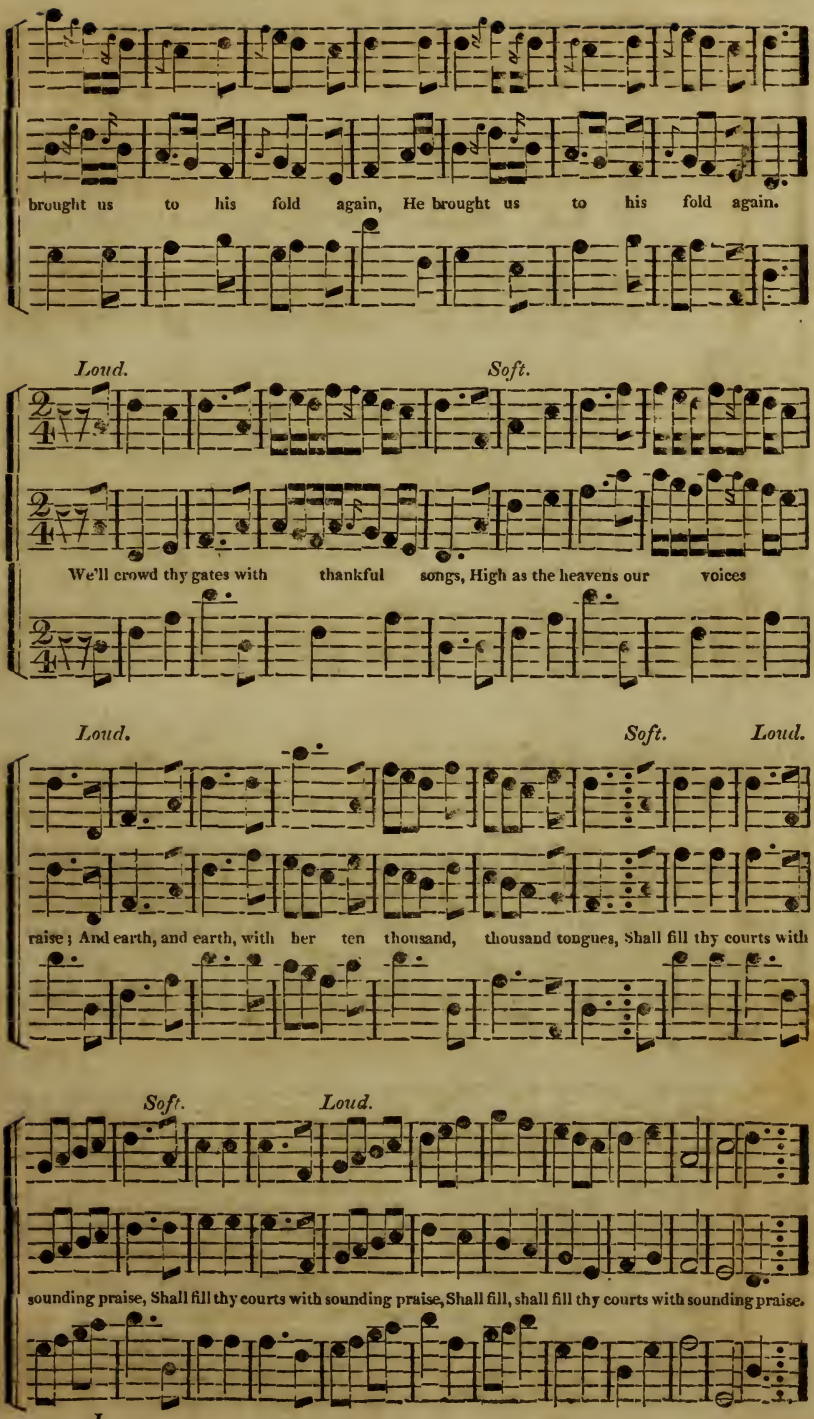
84. MUNICH. L. M.

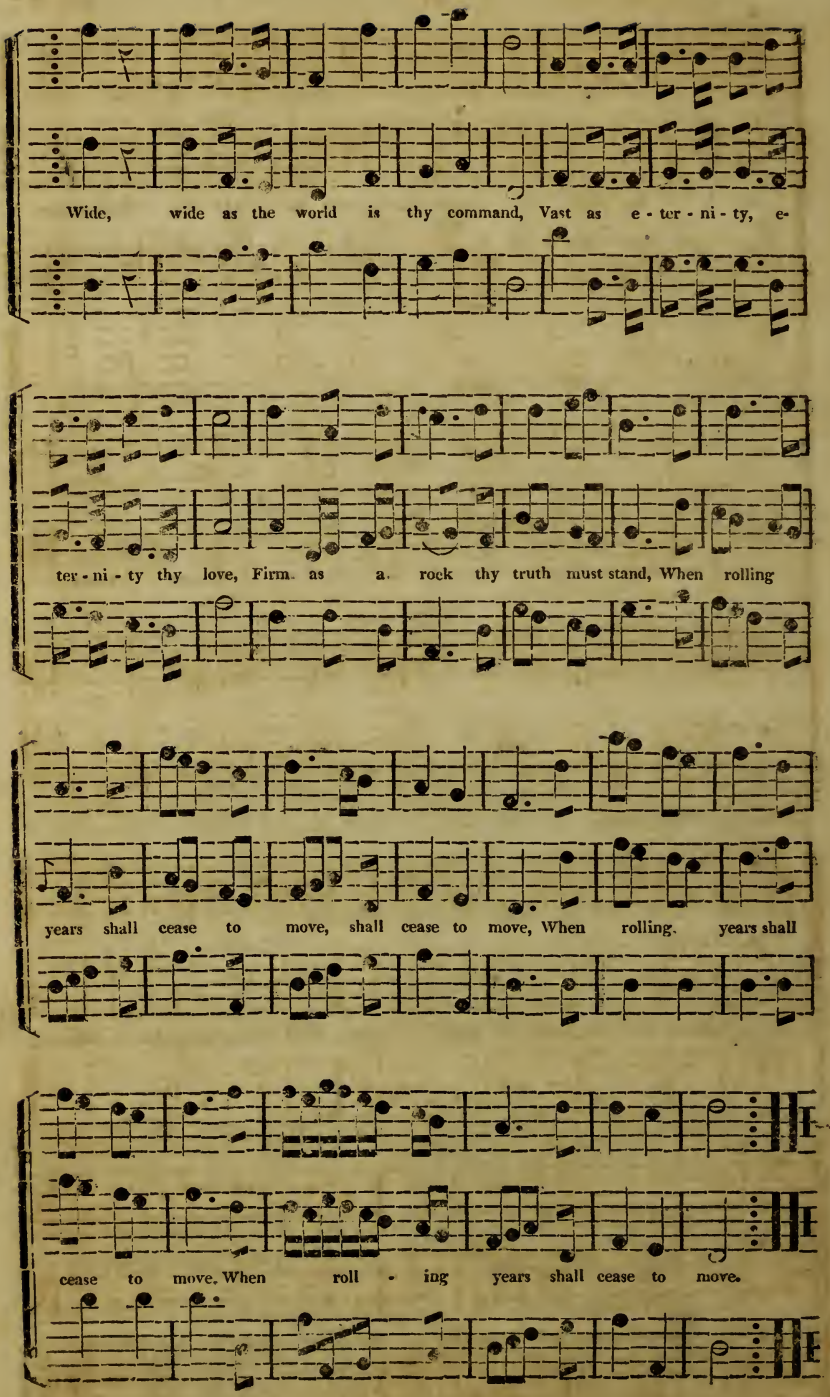

Our Fa-ther, thron'd a-bove the sky, To thee our emp-ty hand we spread.


Thy chil-dren at thy foot-stool lie, And ask thy bless-ings on their head.

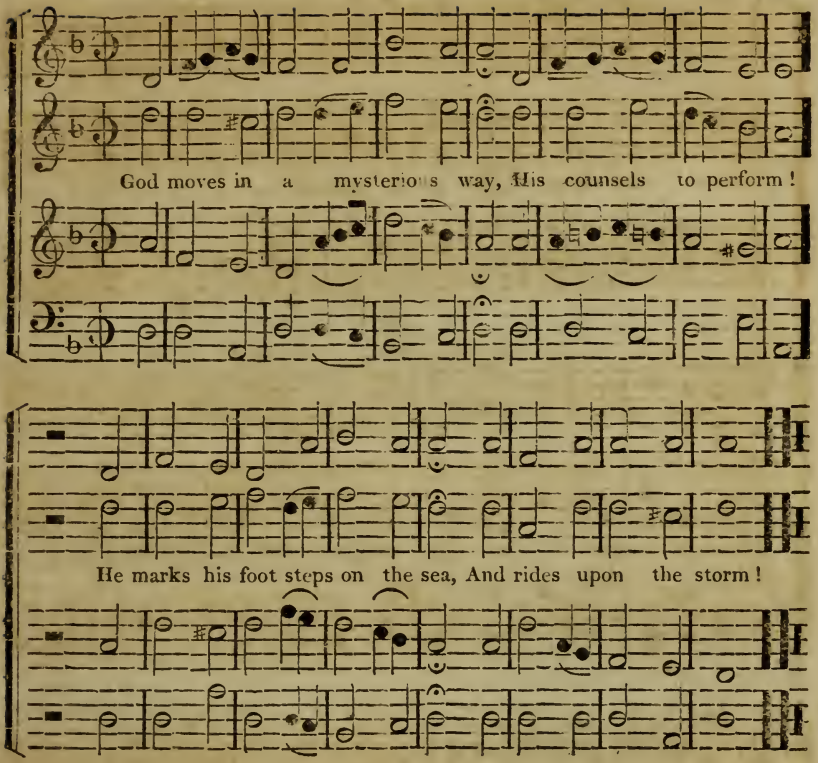
85. DENMARK.


Moderato.
Before Jehovah's awful throne Ye nations bow with sacred joy,
Know that the Lord is God alone, He can create and he destroy,
Soft.
He can create · and he destroy. His sovereign pow'r without our aid,
Made us of clay and form'd us men, And when like wand'ring sheep we stray'd He

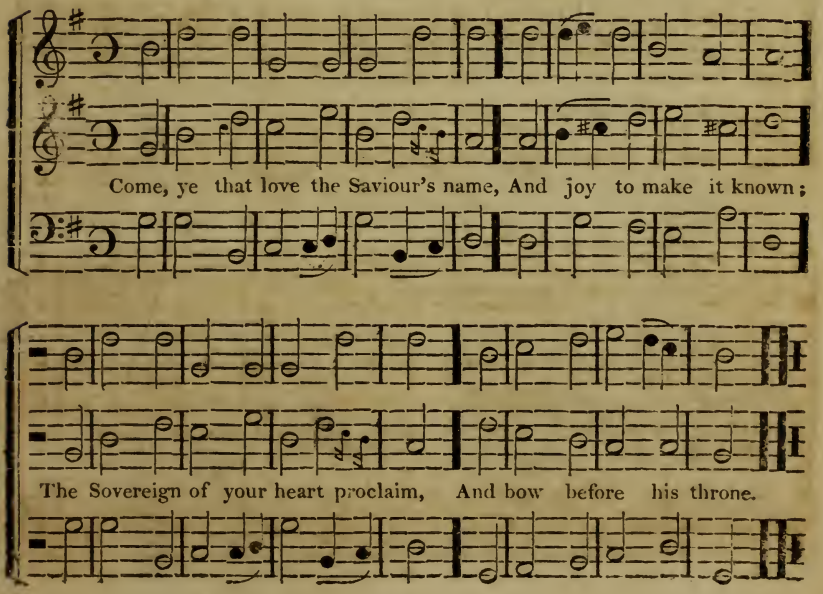

brought us to his fold again, He brought us to his fold again.
Loud.
Soft.
We'll crowd thy gates with thankful songs, High as the heavens our voices
Loud.
Soft.
Loud.
raise; And earth, and earth, with her ten thousand, thousand tongues, Shall fill thy courts with
Soft.
Loud.
sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise.

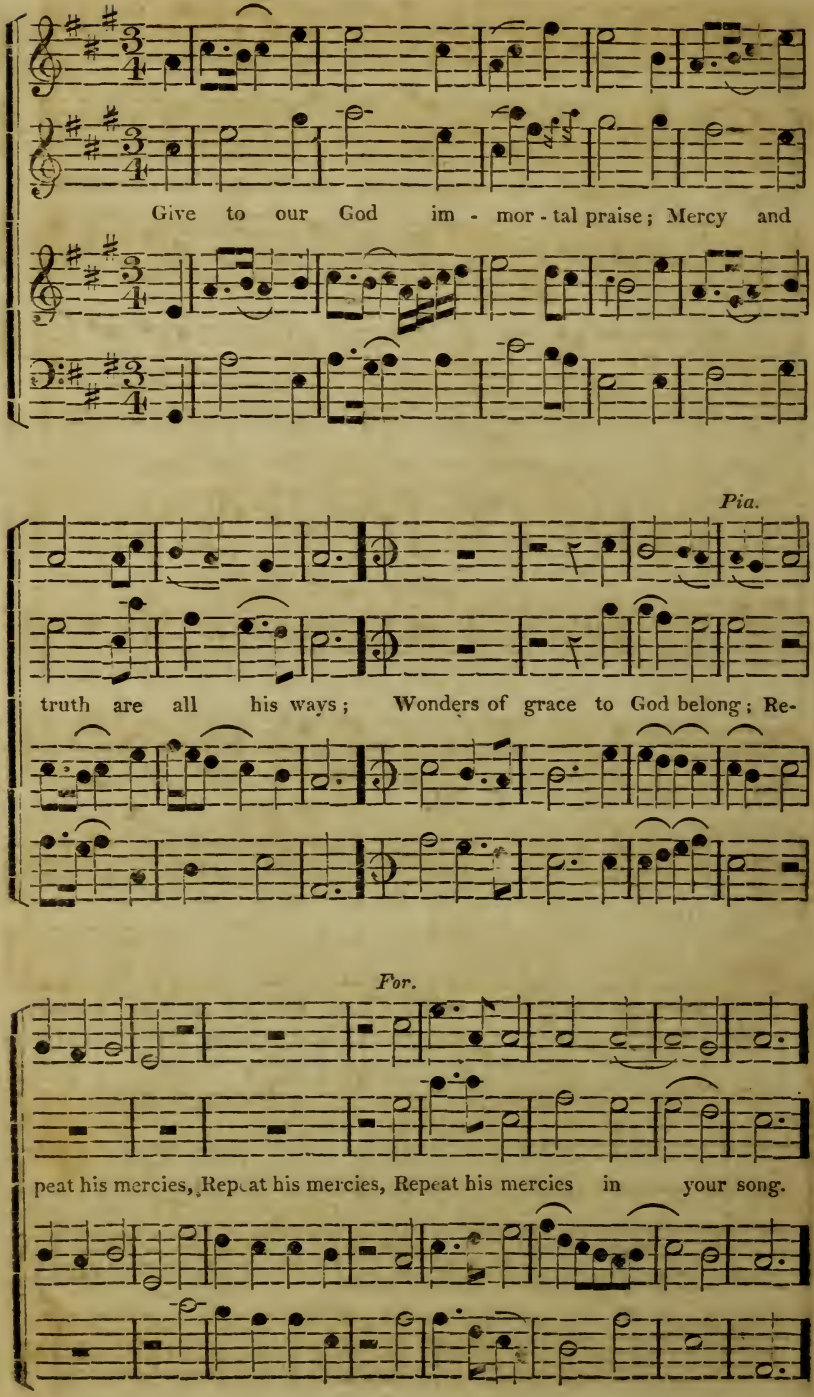

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e-
ter - ni - ty thy love, Firm as a rock thy truth must stand, When rolling
years shall cease to move, shall cease to move, When rolling. years shall
cease to move. When roll - ing years shall cease to move.

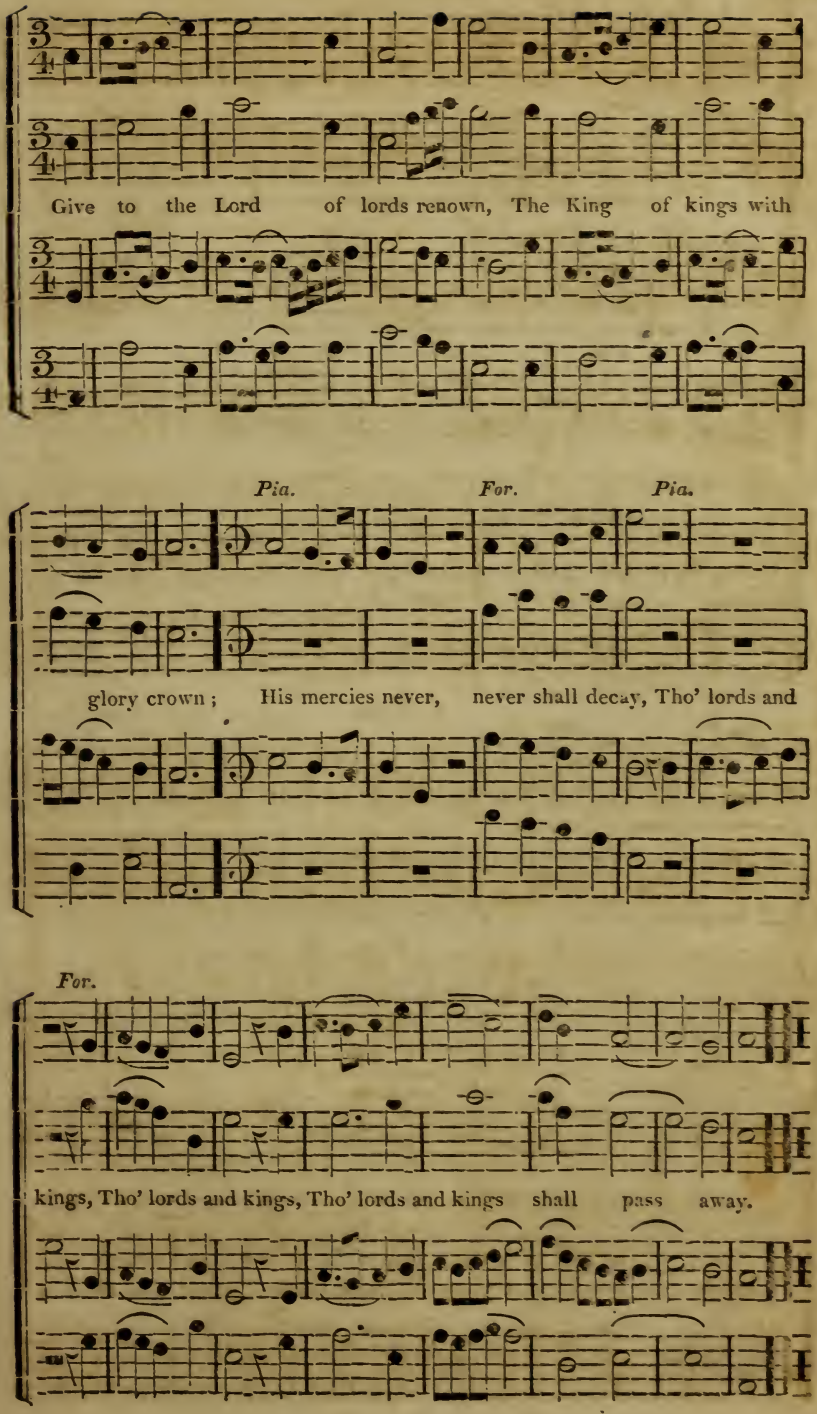
BANGOR. C. M. 86. 87.



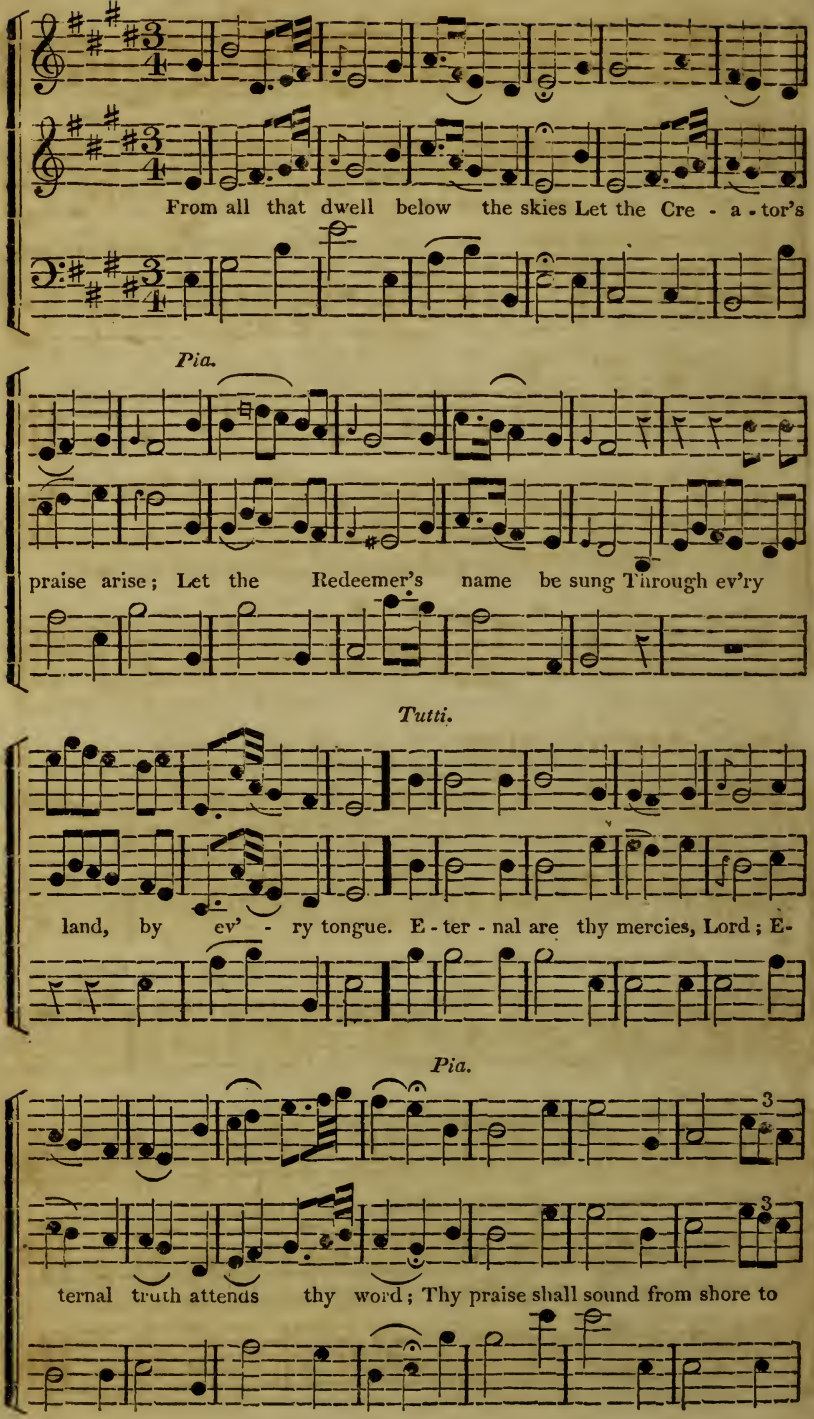
87. YORK. C. M.

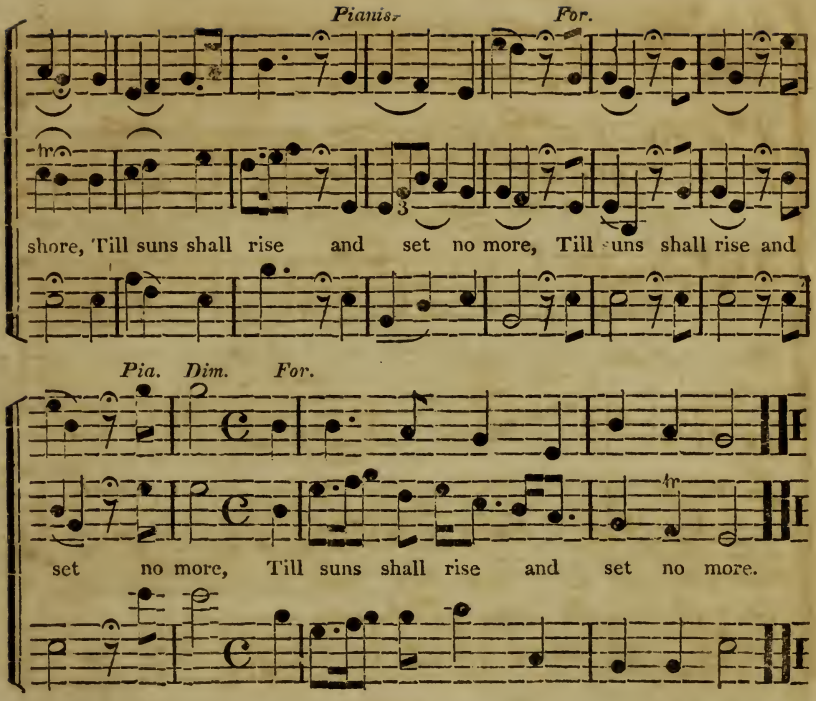



Give to our God im - mor - tal praise; Mercy and
Pia.
truth are all his ways; Wonders of grace to God belong; Re-
For.
peat his mercies, Repeat his mercies, Repeat his mercies in your song.

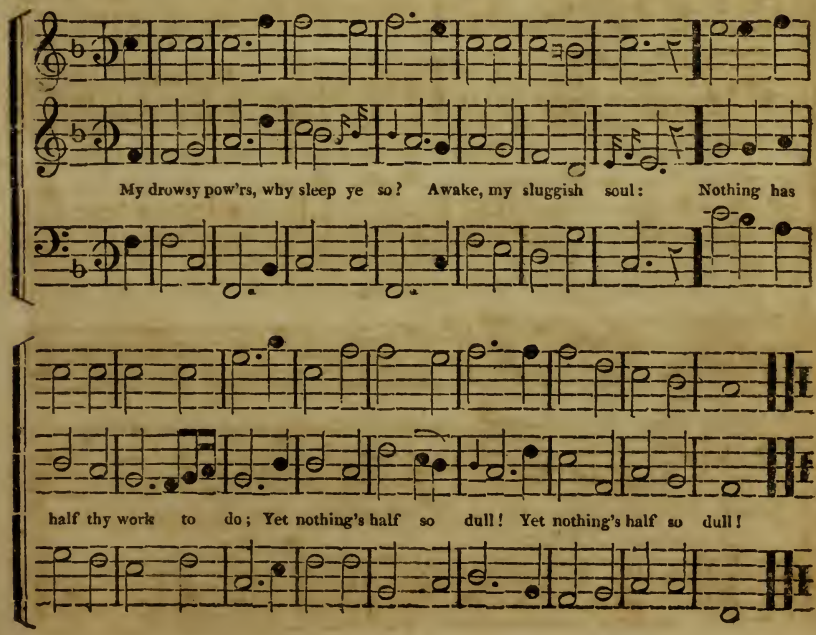

Give to the Lord of lords renown, The King of kings with
Pia.
For.
Pia.
glory crown; His mercies never, never shall decay, Tho' lords and
For.
kings, Tho' lords and kings, Tho' lords and kings shall pass away.

89. DENBIGH. L. M.

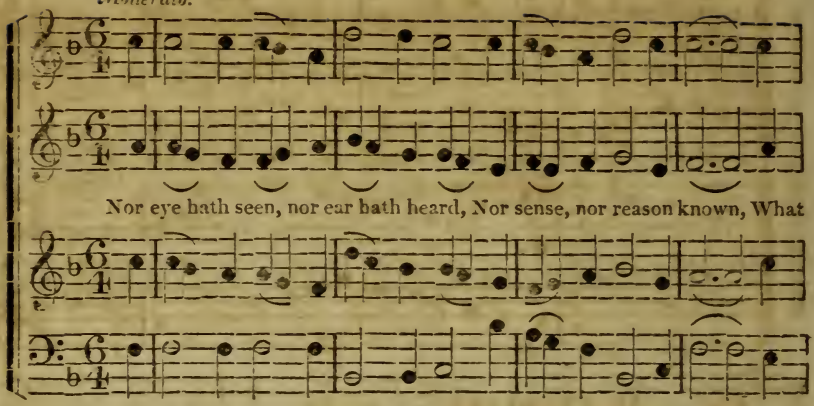


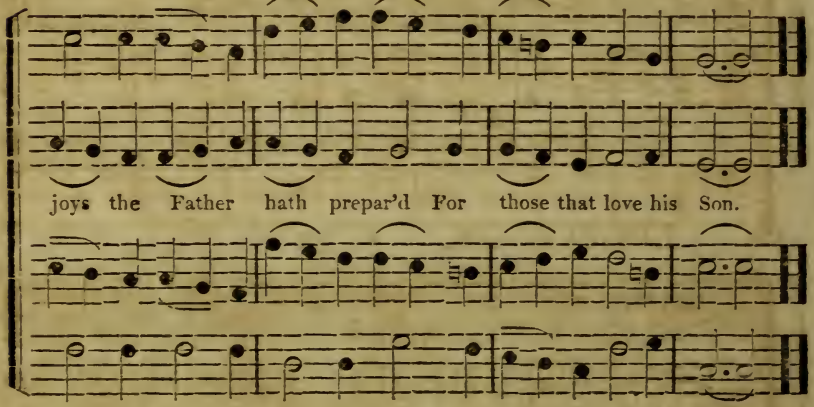


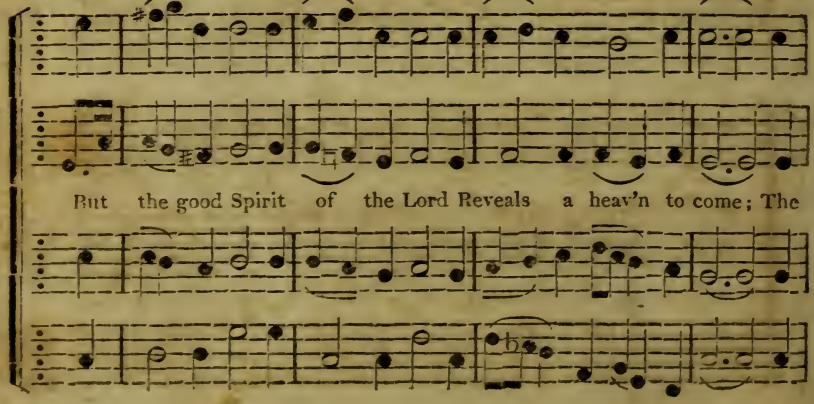
90. EDGECOMBE. C. M.

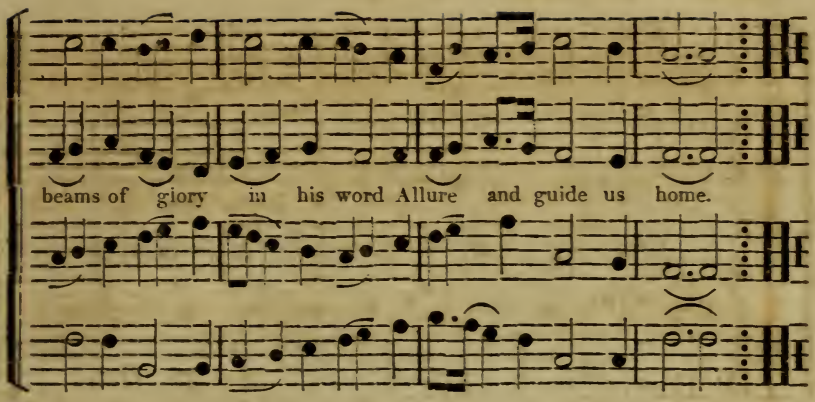


Moderato.

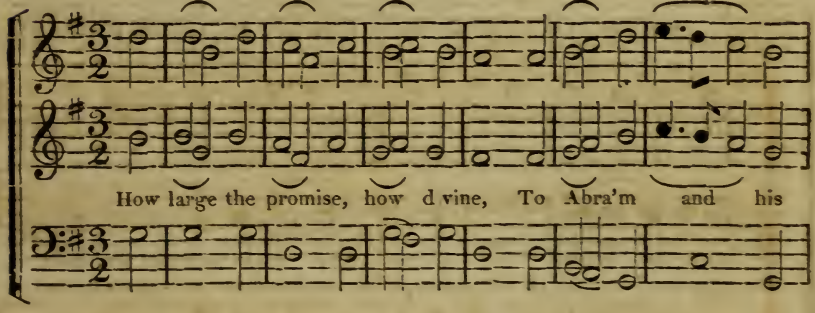

Nor eye hath seen, nor ear hath heard, Nor sense, nor reason known, What

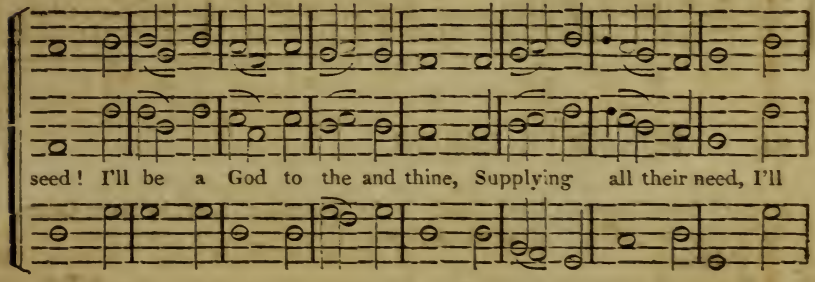

joys the Father hath prepar'd For those that love his Son.

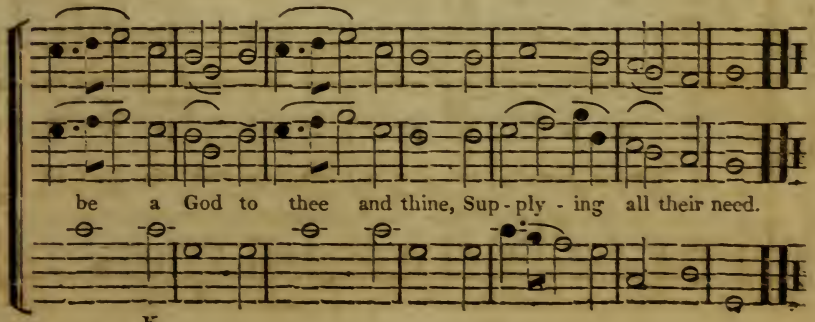

But the good Spirit of the Lord Reveals a heav'n to come; The



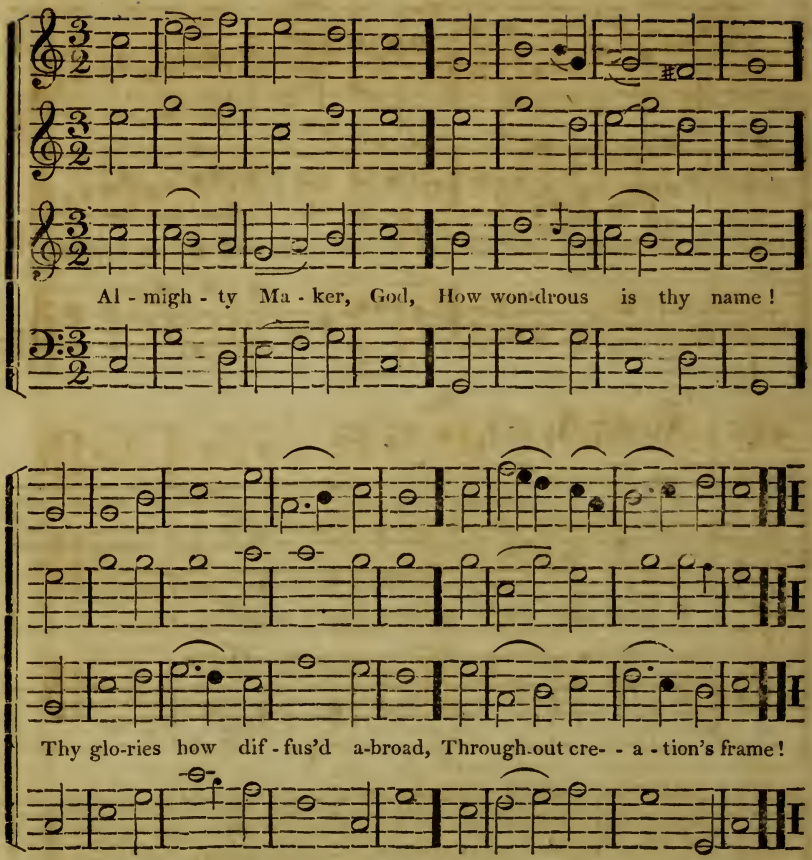
92. WAREHAM. C. M.





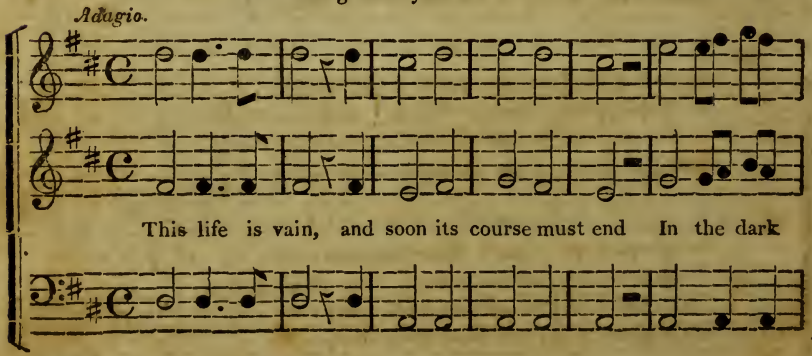


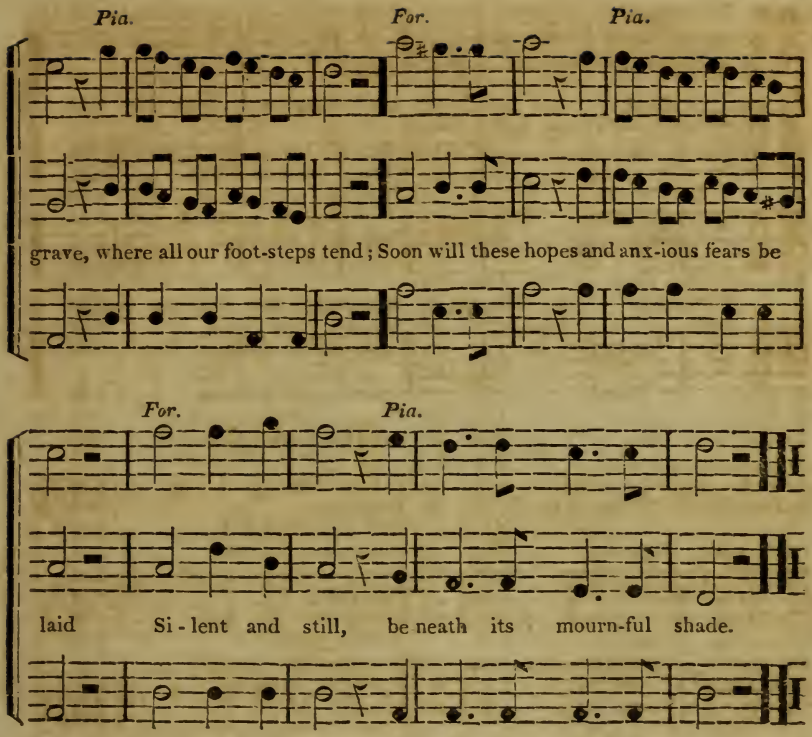
93. AYNHOE. S. M.



94. FUNERAL DIRGE.

Adapted from HANDEL's Dead March in the Oratorio of SAUL, by HANS GRAM.
Original Hymn.





II.

Life's thorny path is thickly spread with death;
Weak is our strength, and fleeting is our breath;
Children of guilt—for guilt our hearts must mourn;
Form'd of the dust—to dust we must return.

III.

But see! from Heav'n what radiant form appears!
Our Saviour comes! away, these gloomy fears!
At his approach the graves give up their dead;
Death's fearful shades are all for ever fled.

IV.

Blest Son of God! we gladly hail the light,
That shines from thee o'er Death's uncertain night;
Whose heav'nly beams dispel the cheerless gloom,
And gild with joy the darkness of the tomb.

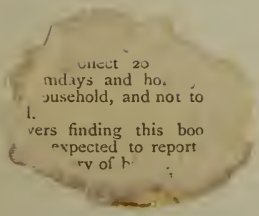
V.

In humble hope to earth these frames we trust;
God's guardian care shall watch their sleeping dust,
Till, cloth'd in life, immortal life, they rise
To brighter hopes and bliss beyond the skies.

ALPHABETICAL INDEX.

☞ *The pages in this book are so numbered as to correspond with the numerical order of the tunes, and the figures in the index direct to the tune, without reference to the page.*

Abridge, *I. Smith.*	CM.	27
Aithlone, *Williams's Coll.*	8, 8, 6.	40
All Saint's, *Tansur.*	LM.	81
Arlington, *Dr. Arne.*	CM.	54
Armley, *A. Williams.*	LM.	25
Arundel, *A. Williams.*	CM.	51
Aynhoe, *I. Smith.*	SM.	93
Babylon, *Dr. Croft.*	LM.	73
Bangor, *Tansur.*	CM.	86
Barby, *Tansur.*	CM.	29
Bath, *Williams's Coll.*	LM.	41
Bengal, *Pleyel.*	CM.	32
Bethesda, *Dr. Green.*	HM.	37
Blendon, *Giardini.*	LM.	15
Bloomsbury, *Stanley.*	LM.	80
Bray, *A. Williams.*	CM.	65
Bristol, *Dr. Madan.*	CM.	49
Buckingham, *Williams's Coll.*	CM.	28
Canterbury, *Blancks.*	CM.	52
Cardiff, *Harmonia Sacra.*	HM.	35
Carthage, *Dalmer.*	LM.	18
Chatham, *Har. Sacra.*	8, 8, 6.	38
Christmas, *Handel.*	CM.	7
Cheshunt, *A. Williams.*	PM.	72
Colchester,	CM.	57
Crowle, *Dr. Green.*	CM.	61
Dalston. *A. Williams.*	6, 6, 8.	71
Denbigh, *Dr. Madan.*	LM.	89
Denmark, *do.*	LM.	85
Devizes, *Cuzens.*	CM.	70
Dover, *A. Williams.*	SM.	46
Dresden, *Har. Sacra.*	6 eights.	17
Easter Hymn, *Har. Sacra.*	7s.	82
Edgecombe, *Dr. Burney.*	CM.	90
Elgin,	CM.	63
Evening Hymn, *Brenthank.*	LM.	75
Funeral Dirge, *Handel.*		94
Great Milton,	LM.	20
Green's 100th, *Dr. Green.*	LM.	39
Hotham, *Dr. Madan.*	7s.	1
Islington,	LM.	14
Italy, *Sacchini.*	LM.	4
Keene, *Dr. Arnold.*	LM.	91
Lambeth, *Worgan.*	8s. peculiar.	33
Lancaster,	7s.	79
Leeds, *Dr. Madan.*	LM.	16
Leyden, *Costellow.*	LM.	69
Little Marlboro', *Will. Coll.*	SM.	44
Martin's Lane, *Rip. Coll.*	6 eights.	12
Mear, *Williams's Coll.*	CM.	58
Messiah, *Handel.*	CM.	9
Mitcham, *Har. Sacra.*	CM.	34
Munich, *German.*	LM.	84
Music, *Dr. Arne.*	6 eights.	50
Nantwich, *Dr. Madan.*	LM.	13
Newark, *Dr. Arne.*	CM.	19
Ninety-seventh Psalm, *Tuckey.*	LM.	8
Oporto, *Portuguese.*	LM.	3
Orange, *Williams's Coll.*	SM.	23
Old Hundred, *Luther.*	LM.	11
Parma, *Italian.*	CM.	2
Peckham,	SM.	22
Pelham, *Giardini.*	SM.	47
Pembroke, *Dalmer.*	CM.	10
Pleyel's Hymn, *Pleyel.*	LM	55
Plymouth,	CM.	31
Plympton, *Dr. Arne.*	CM.	5
Poland, *Swan.*	CM.	64
Portsmouth, *Handel.*	HM.	36
Portugal, *Thorley.*	LM.	53
Putney,	LM.	68
Sicilian Hymn, *Italian.*	8 & 7.	78
Silver Street, *I. Smith.*	SM.	24
Southampton, *I. Smith.*	LM.	88
Stade, *Dr. Burney.*	CM.	42
Sunday, *Harmonia Sacra.*	CM.	66
Sutton,	SM.	48
St. Ann's, *Dr. Croft.*	CM.	6
St. Bridge's, *Dr. Howard.*	SM.	43
St. Helen's, *Jennings.*	6 eights.	21
St. Martin's, *Tansur.*	CM.	60
St. Michael's, *Handel.*	PM.	74
St. Patrick's, *Williams's Coll.*	CM.	59
St. Thomas, *do.*	SM.	45
Tamworth, *Lockhart.*	8 & 7.	77
Truro, *Williams's Coll.*	LM.	26
Wantage, *Tansur.*	CM.	30
Wareham, *Dr. Arnold.*	CM.	92
Wells, *Holdrayd.*	LM.	56
Wells Row, *Rippon.*	LM.	76
Windham, *Read.*	LM.	67
Windsor, *Ravenscroft.*	CM.	62
York, *J. Milton.*	CM.	87
Zion, *Dr. Madan.*	6, 6, 8.	83

☞ The Treble, or principal melody, (which is to be sung by female voices, and by the congregation generally) in the preceding collection is uniformly placed next above the Base.

B. P. L. BINDERY,
DEC 27 1882